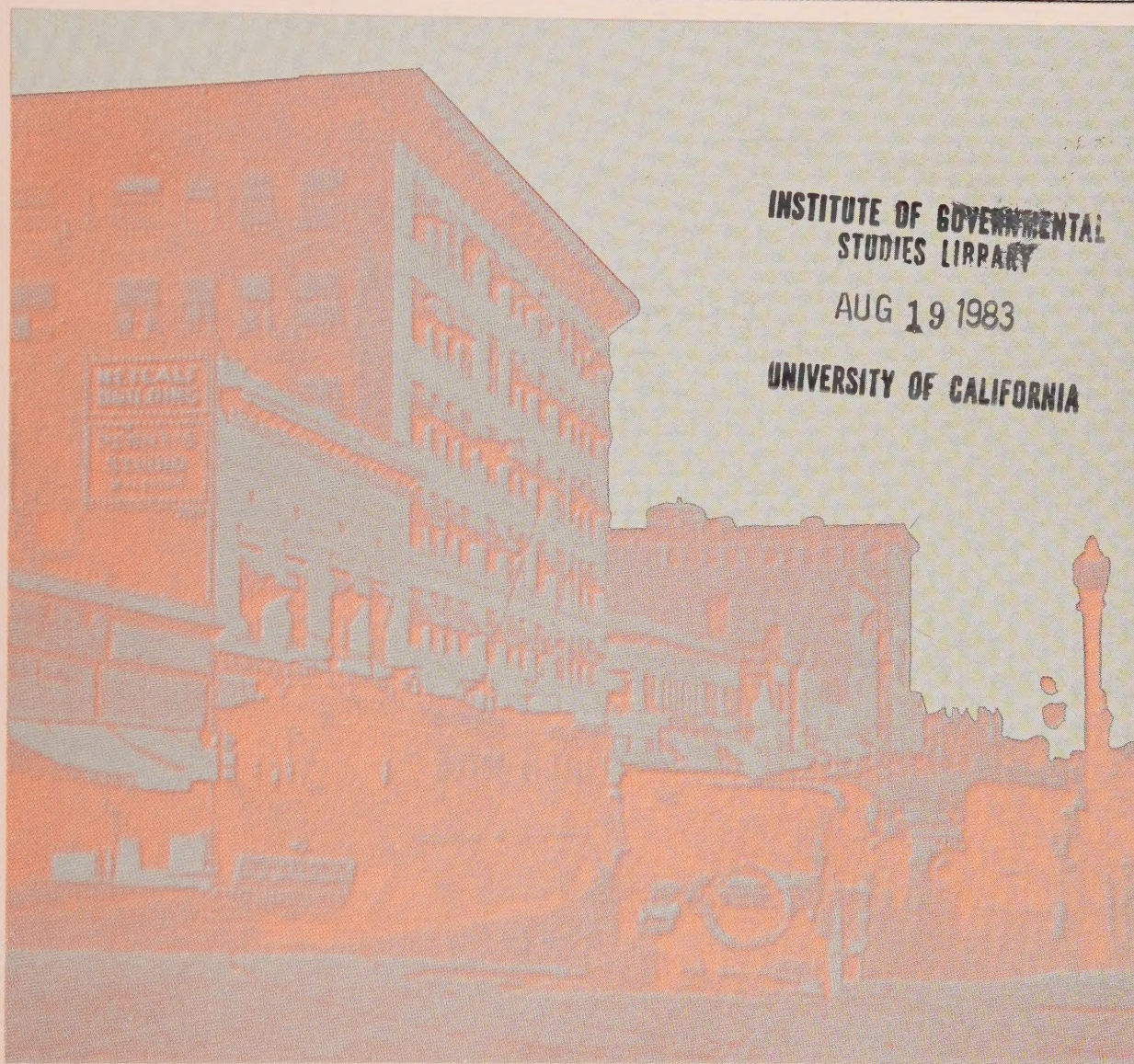


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DESIGN GUIDELINES FOR OLD PASADENA



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GUIDELINES FOR PASADENA

original guidelines for covenant
renovation and new construction
in Old Pasadena



DESIGN GUIDELINES FOR OLD PASADENA

A design manual providing guidelines for storefront
revitalization, building renovation and new construction
within Old Pasadena.

Charles Hall Page & Associates, Inc.
Architecture and Urban Planning

July 1979



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INTRODUCTION

This design manual is intended to serve as a guide for the conservation, adaptive use and enhancement of buildings and streetscapes contained within an eleven-block commercial area known as Old Pasadena. It is a manual designed to meet the needs of many users: property owners, merchants and real estate interests of the district; architects, designers and building contractors; vendors and craftsmen; and representatives of the Pasadena Central Improvement Association, the City of Pasadena, and other interested persons and organizations in the community. Each of these interests has a vital and interrelated role to play in the successful revitalization of Old Pasadena.

The major content of the manual is the provision of practical guidelines for the restoration and rehabilitation of those buildings and storefronts which contribute to the distinct and exceptional character of the Old Pasadena district. The guidelines will help property owners understand the architectural potential of Old Pasadena as well as their buildings, by providing descriptions of the district's significant architectural styles, its building type compositions, and its diverse streetscape environments, in addition to design guidelines for storefronts and buildings. Recognizing that selective replacement of existing structures for public and other uses is inevitable, guidelines for new construction are included as well. Such new construction, when reflecting sensitive design, unquestionably will contribute an additional dimension and important vitality to the character of Old Pasadena.

As a design manual, the information and illustrations contained within the following

pages address and respond to the opportunities for enhancing the visual and economic environment of Old Pasadena. By its very nature, the manual does not address problems and issues of land use, circulation, parking and zoning. And it does not address financial requirements and programs necessary to effectuate or otherwise implement important changes in land use, circulation, parking, and public area improvements. Such problems and issues, and specific recommendations for resolving them in a positive and straightforward manner, are spelled out in detail in *A Plan for Old Pasadena* (January, 1978), prepared by The Arroyo Group.



The Colorado Boulevard commercial area in the late nineteenth century was the most popular and prestigious place to shop. The buildings reflected the Victorian eye for detail – from bay windows to turrets, heavy cornices and intricate millwork. The rapid development of the community created a shopping area characterized by Victorian splendor and inescapable charm.



Although West Colorado is no longer the primary commercial district for the San Gabriel Valley, the elegant architecture and human-scaled design of Old Pasadena remain. Even from a distance, Old Pasadena provides an inviting visual and environmental relief from freeways, shopping malls, and highrise architecture.

It is strongly recommended that any person wishing to restore or otherwise renovate a storefront or building first consult the City's Architectural and Historic Inventory, in order to obtain information, if available, on the building's architectural and historical significance. In addition, the City's Cultural Heritage Commission, which maintains such

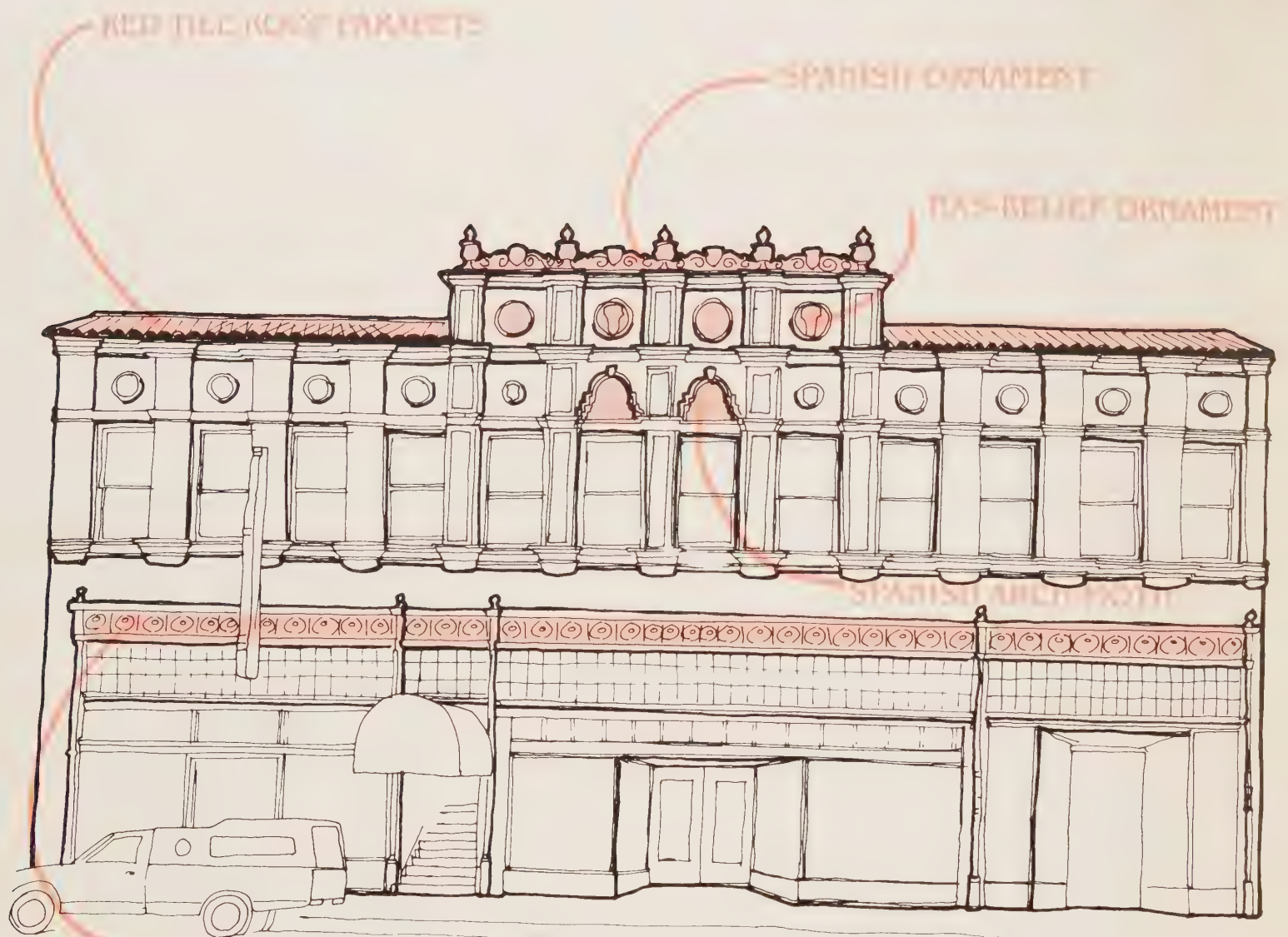
records, oftentimes can provide the property owner and merchant with old photographs and other kinds of information which are instructive in making appropriate kinds of improvements.

The design guidelines in this manual are, by specific intent, illustrative rather than prescriptive. They describe appropriate kinds of changes and improvements which can be made to existing structures, as well as recommending the incorporation of particular design elements in new construction. These guidelines, while attempting to be comprehensive in scope, certainly are not exhaustive in detail. The aim is to engender creative approaches and solutions within a workable framework, rather than laying out a series of hard-and-fast standards.

Typically a person wishing to renovate a storefront or otherwise improve a property in the district will review these design guidelines as a first step in the design process. Then, and in many cases with the assistance of a design professional, a person wishing to make improvements will fill out and submit to the City a design review application form. This application form, when properly filed (including any required supportive materials), is then subject to expeditious review and action by the City's Design Committee. Members of the City's Design Committee, assisted by City staff, will review project applications on the basis of the design guidelines in this manual and applicable City codes. In summary, these design guidelines will serve the applicant, the project designer, craftsmen and vendors, and members of the City's Design Committee and staff, as a common ground for reviewing submissions and attaching conditions, if any, to project approvals.



Old Pasadena District



DETAILED ORNAMENTAL IRON WORK

This is a very good example of the Spanish Revival style found in Old Pasadena. Some of the elements which highlight this building are the red tile parapet roof, stucco building facade, bas-relief and Spanish style ornaments, and the elaborate ornamental iron

work just above the ground floor storefronts. Some other Spanish or Mission Revival style buildings are not as heavily ornamented, and are reminiscent of a simpler, more straightforward Spanish style building.



OLD PASADENA COMMERCIAL DISTRICT: ITS ARCHITECTURE

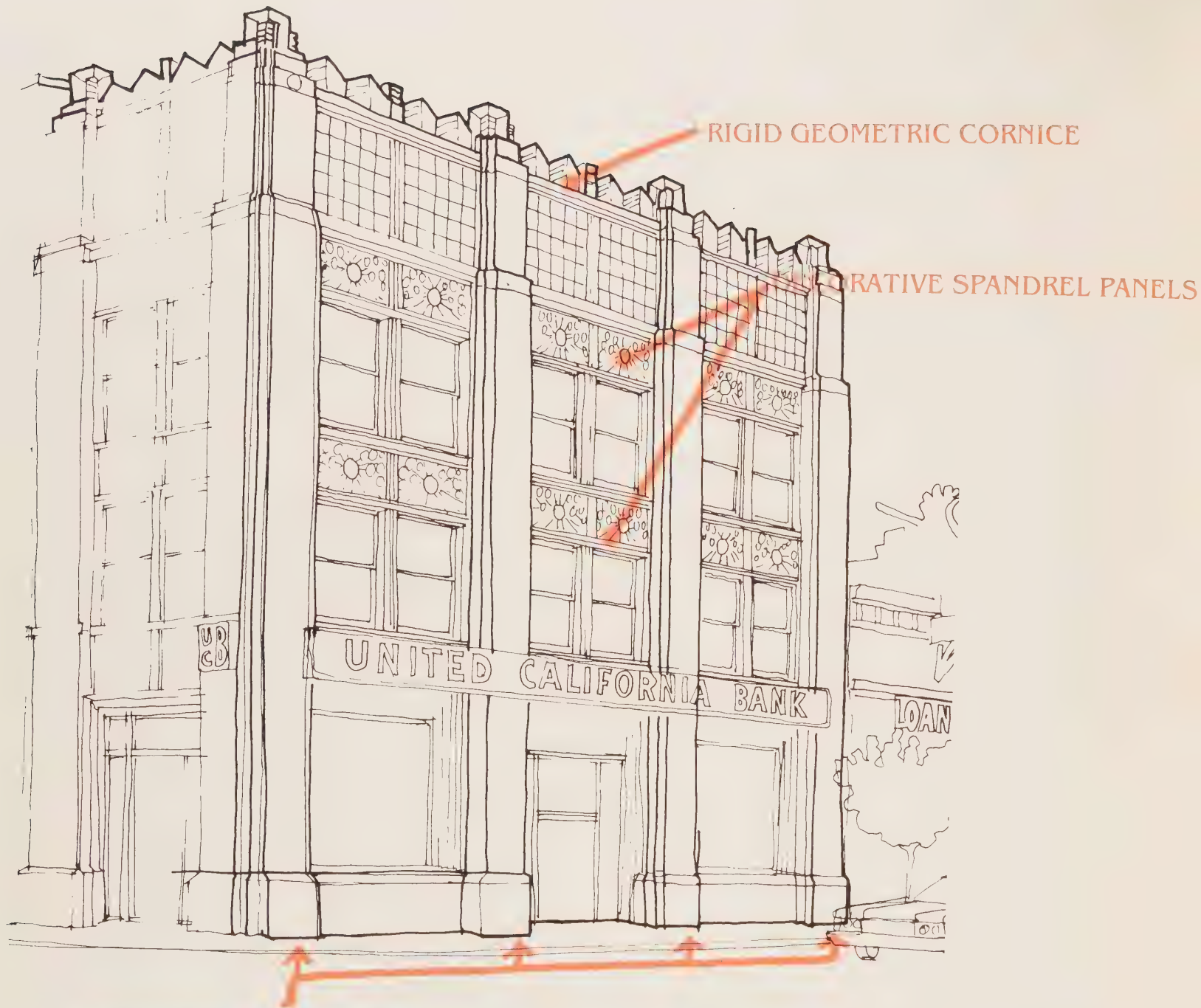
A stroll or leisurely cruise along Colorado Boulevard reveals that the Old Pasadena area is composed of a varied array of architectural styles. The contrasting buildings relate to each other as the threads of many decades woven into a vital and distinctive fabric characterized as Old Pasadena. In order to understand this exciting diversity and its benefits, we must look closely at the variety of visual elements comprising the area today and its development through history.

The remaining Victorian commercial buildings lining Colorado Boulevard and numerous alleyways recount the beginning of Pasadena's first commercial district at Colorado Boulevard and Fair Oaks in 1888. The turn-of-the-century facades seen today along Colorado Boulevard were moved from their original locations in 1929 because of the street widening which occurred along the length of the commercial strip. Although a few of the pre-1929 facades were moved, all of the other buildings along Colorado reflect several of the post-1929 modern styles, the most prominent of which are Spanish Colonial Revival and Moderne. The Spanish Colonial Revival style is characterized by tile roofs, white or near-white stucco surfaces, arched openings and wrought iron railings. The Moderne style was popular in the 1930s and 1940s, and is characterized by a planar style with either Zigzag or Streamline detailing. Old Pasadena has several examples of the rigid geometric ornament and sharply angled cornice detailing from which the Zigzag name is derived. Streamline Moderne has

nautical detailing – long horizontal lines, pipe railings, curved surfaces, and porthole windows. This visual aesthetic is one of sleekness, a reflection of the auto age's faster pace.



The egg-and-dart, acanthus leaf and Ionic capital detailing shown here characterize Renaissance style facades.



Typical Zigzag Moderne ornament on this building facade (circa 1929) consists of stylized vertical piers, a rigid geometric cornice line, and decorated window spandrel panels. This building, with a facade of brick and concrete, should not be painted (except for window sash), but gently cleaned to restore its original luster and vitality.

HEAVY OVERHANGING CORNICE

BALUSTRADE PANELS

WINDOW
HOODS

WINDOW
MOULDINGS

HORIZONTAL BALFOURSE



Typical Renaissance style detailing on this building consists of a large, heavy cornice with balustrade panels above, heavy window mouldings, and window hoods which surround prominent windows.



Many buildings in the area express Renaissance stylistic detailing. The oftentimes sculptured overhanging cornices, brackets, horizontal belt courses, pilasters, and rectilinear forms characterizing this style are derived from classical forms. There are several examples of Stripped Classical buildings in the area. This style became popular concurrently with the others discussed, and, at the time of its construction, reflected the taste for economic, straightforward commercial functionalism. It can be characterized by a lack of ornament and strong rectilinear shapes.

Industrial Commercial buildings line and form the extensive alleyway system in the area. The use of exposed brick and the functional detailing, including brick arches, iron grilles and sliding metal doors, typify these buildings and contribute to their distinctly utilitarian character. The Industrial Commercial brick buildings in Old Pasadena reveal the working story of the West Colorado Boulevard district's development as an economically important and prestigious urban center for business and bustling commercial activity.

Old Pasadena's development and success were rapid and constant. By 1888, the eight block area around the intersection of Colorado Boulevard and Fair Oaks Avenue was established as a thriving commercial district, serving the needs of the immediate community as well as the San Gabriel Valley. Most of the buildings had been constructed within a two year period, creating an elegant Victorian downtown area, uniform in scale, style and richness. In 1893 the area was further unified and identified by the paving of Colorado Boulevard from DeLacey to the Santa Fe Railroad tracks, which more comfortably accommodated horse-drawn vehicles.



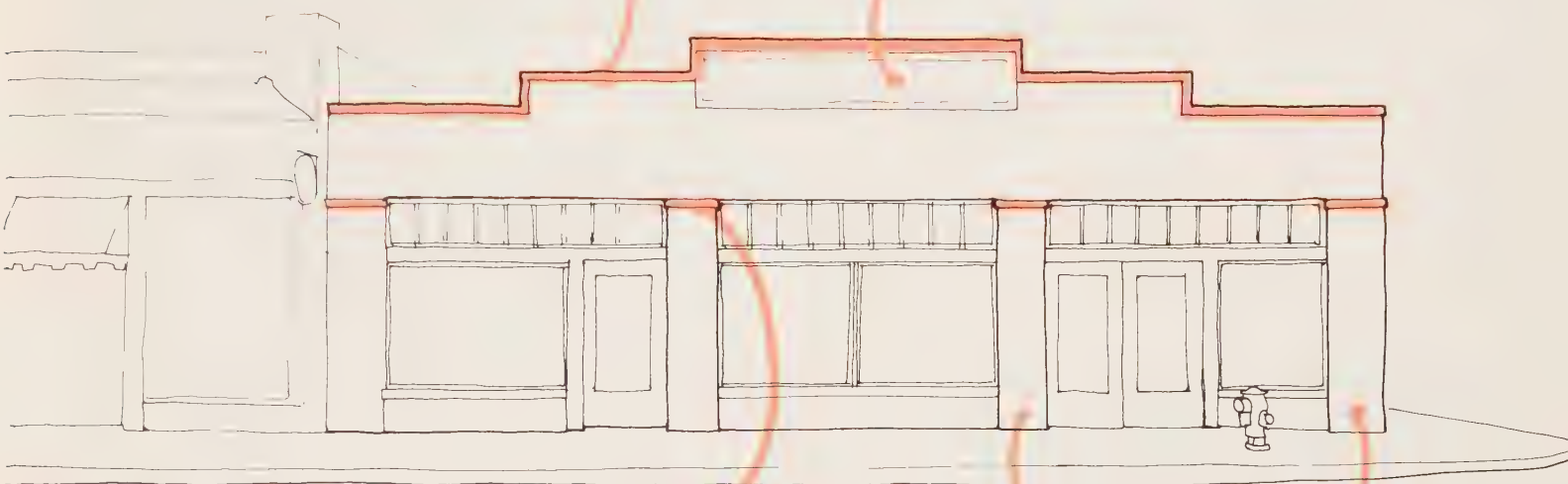
Old Pasadena (ca. 1924) was characterized by one- and two-story commercial buildings. Larger, multi-story buildings provided an interesting contrast in height, while serving as visual anchors at intersections.

Colorado Boulevard's growth was further prompted by the automobile, and its growing presence soon created congestion in the area. Consequently, street widening became a priority, and in 1929 most of the structures had the front 10 to 15 feet removed. New facades were constructed, reflecting the contemporary styles and also increasing the contrast and variety of the urban architecture. The dramatic changes and new construction, though diverse in style, were carefully blended to maintain the visual continuity of the area. The buildings created a rhythm, scale and character which were to become Old Pasadena's identity and spirit.

The spirit continued to thrive until the 1940s, when businesses began to move eastward and buildings were left behind vacant. The area has remained almost intact since the 1940s, with changes resulting primarily from deterioration and shifts in occupancy.

SIMPLE PROJECTING BRICK BAND
TO HIGHLIGHT CORNICE

BUILT-IN SIGN PANEL

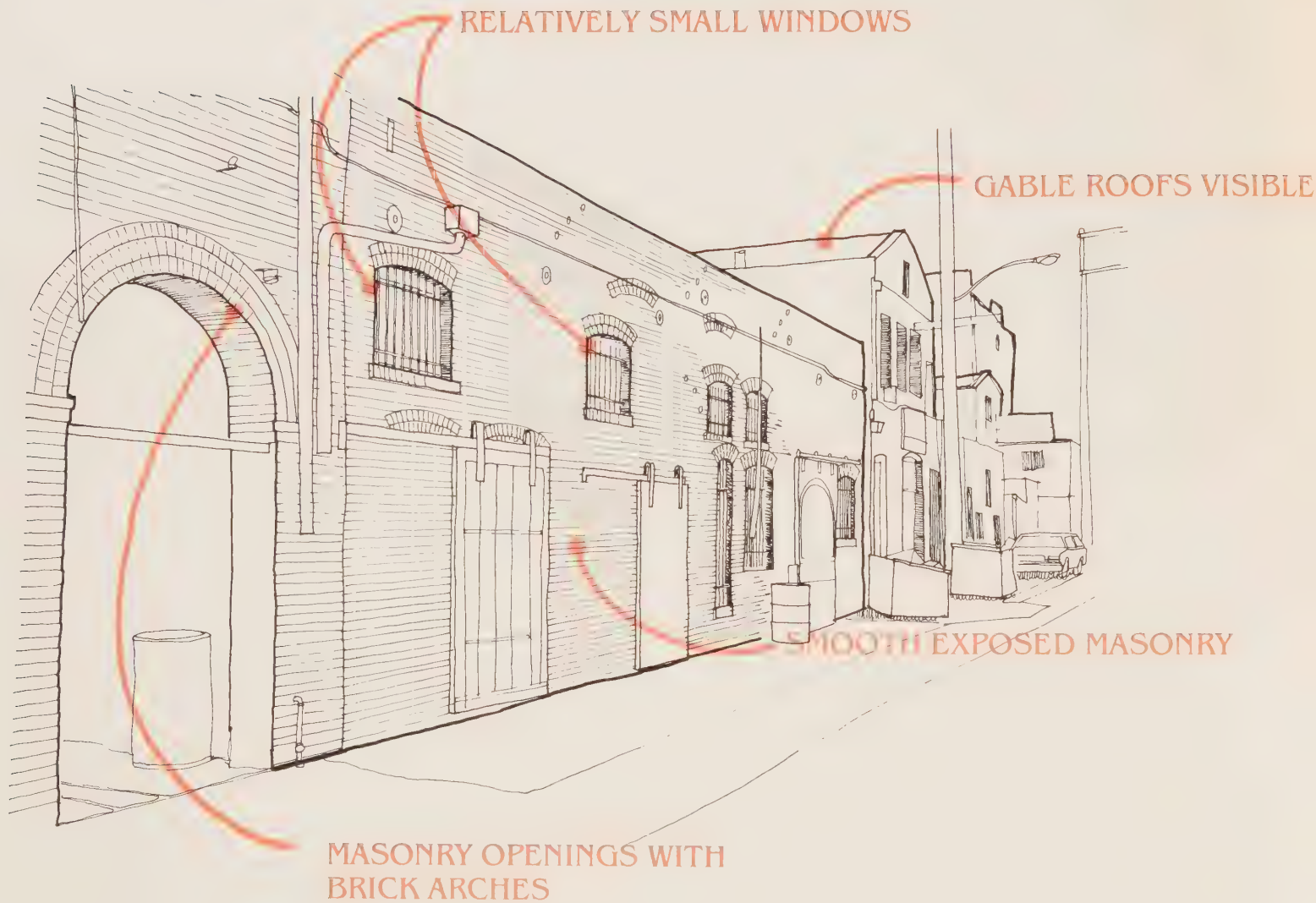


PROJECTING BRICK CAPITALS

PIERS

Stripped Classical buildings, though sometimes neglected because of their plain and simple appearance, can be quite elegant if treated properly. The only ornament on this building is a small band to highlight the simple stepped gable and simple projecting

brickwork which mimics column capitals on the vertical piers. With carefully placed signage (note built-in sign panel) and possibly some painting to highlight the detailing, this building can reinforce its simple, restrained lines.



Industrial Commercial building facades exhibit the characteristic style found in the alleyways. These facades are noted by their utilitarian nature, the use of exposed masonry, and the presence of few, if any, parapets to hide the gable roof forms.



CHARACTERISTICS OF THE STREETSCAPES

The variety of building types remaining expresses a bygone but potentially renewable vitality. This variety also represents an exceptional opportunity to achieve a distinctive and successful harmony of building types. Along the widened Colorado Boulevard, the streetscape projects a grand, ceremonial image, reflecting its use as the central thoroughfare and major source of orientation in the area. The streetscape is a mixture of light colored stucco, terra cotta detailing, red tile roofs, glazed and unglazed brick in a wide range of shades from light beige to deep red and burnt sienna. The facades are varied in shape, size and detail. The entrance and window openings create a rhythmic and lively texture by breaking the flat wall surface. From the historical sketch of architectural styles one is able to recognize some of the details and stylistic features. When viewed as a whole, it is this array of details that produces the harmonious architectural character of the streetscape.

Although Colorado Boulevard and the other major thoroughfares were designed to realistically respond to the demands of the automobile both in scale and style, they retained their human-scaled relationship to the pedestrian. Unfortunately, with the widespread use of the faster pace automobiles, merchants put up bigger and bigger signs. The streetscapes today are filled with a disruptive clutter of signs, many of which may have changed the scale of the building facade by masking or overpowering some of the features which contribute to the building's character, and hence scale and general amenity of the pedestrian environment. Some of the ground floor storefronts have been altered in ways which appeal to the

speeding motorist rather than respect the architecture of the whole building. Vehicular ingress and egress off of Colorado Boulevard disrupt the continuity of the blockfaces and disturb the window-shopping pedestrian. Parking lots that border on any of the major thoroughfares tend to interrupt the rhythm of the architecture and visual continuity of the facades.



Colorado Boulevard today reflects a harmonious blending of a wide variety of architectural styles. Pastel stucco facade surfaces, tile roofs, and glazed brick are some of the visual elements along the continuous streetscape. Many of the storefronts have been altered in an insensitive manner, and building facades have been neglected and allowed to deteriorate.

AREAS OF VARIED
ARCHITECTURAL ORNAMENT



STOREFRONT AREAS

A typical streetscape along Colorado Boulevard, characterized by ground level commercial storefronts, originally were predominantly glass, providing a consistent visual element along the street. One or more floors of "loft" space are found above the storefronts and typically were designed to include various stylistic details. (left to right: Zigzag Moderne, Spanish Revival, Renaissance, Renaissance, Renaissance.)



Inappropriate changes made to a building's facade can violate the character of the building as well as alienate the storefront facade from the rest of the building or the entire streetscape. In an effort to expand and attract attention to the storefront area, this paint scheme ignored the importance of transparent second-story windows, the horizontal separation of the storefront from the upper level, and the inherent value of unpainted brick detailing.



The Santa Fe Railroad has played an important role in Old Pasadena's history. The commercial buildings along the railroad right-of-way are designed in response to the curving tracks, creating a delightful brick corridor. Supergraphics on some of these blank walls could have a railroad theme, and provide a colorful surprise for passers-by.



CHARACTERISTICS OF THE ALLEYWAYS

Providing a delightful visual contrast to the major thoroughfares, the intact network of alleys is bordered by turn-of-the-century red brick commercial structures. The alleys are asphalt and cobblestone roadways and corridors, serving as a connective labyrinth through the district's blocks, linking centers of activity, business and parking areas. These alleyways play a major role in the creation of intra-block areas, resulting from the various setbacks of the buildings which front on an alley. The back alleys provide a unique pedestrian experience; the red brick of the Industrial Commercial buildings extends a warm, inviting atmosphere removed from the bustling noise and traffic of the thoroughfares. The low-scaled, "backdoor" brick facades, often with upper story setbacks, could provide the setting for colorful retail and restaurant businesses. Iron grilles cover most of the small arched windows; the roof lines are mostly flat with a few gabled variations; the sliding metal doors and some of the walls retain the fading signs advertising businesses, indicating service entrances and providing directions; downspouts, tie bolts, bars, fire escapes, sewer vents and door tracks remain visible on the facade. All of these elements contribute to the visual character and continuity of the alleyways. Planning and good design can make these alleys inviting business areas and pleasant pathways for walking and window shopping while passing from block to block. The unique character of the alleyways is reflected in these design guidelines, where the guidelines appropriate to the major thoroughfares are distinguished from those geared to the alleyways.



The extensive alleyway network in Old Pasadena is used primarily for servicing of retail outlets and warehouse storage. Few businesses have entrances from the rear areas of their buildings. The alleyways could become an exciting pedestrian space if businesses would open "second" storefronts on the alleys, and if restaurants would use outdoor and deck areas within the intra-block environment.



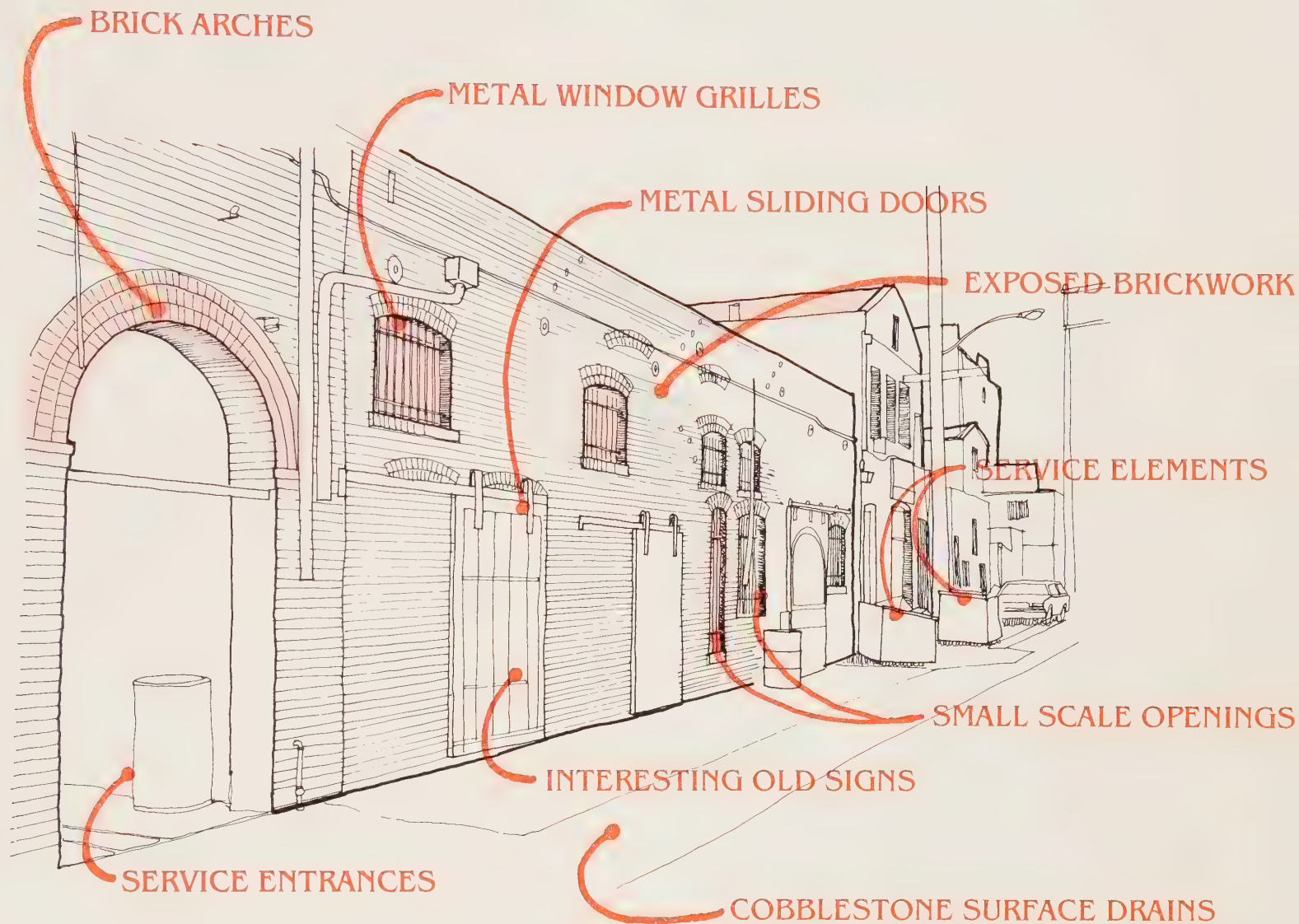
Upper levels along the alleyways can be utilized as shown here. Balconies, plants and banners work together to create visually interesting texture and color, while making service-oriented areas special places to be.



Alleyway Network



public rights of way and contiguous private open areas



The alleyway environment is characterized by the predominance of Industrial Commercial building facades. Little or no ornament is found on these buildings, the most visible elements being the tie bolts, downspouts, window bars, sliding metal doors, and exposed brickwork. These elements give the environment its utilitarian appearance. Also evident is the cobblestone surface drain, which runs down the middle of Smith and Hugus alleys.



Existing alleyway facades can be turned into attractive storefront areas by opening up public access to stores through rear doors, and by turning some of the existing window openings into display windows which could be brightly lit at night. Elements of existing

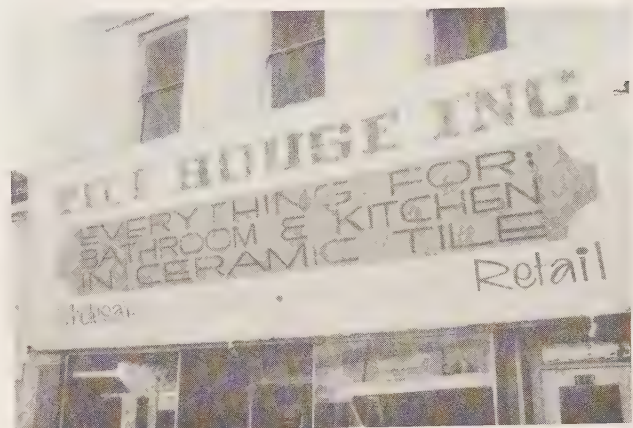
alleyway facades should be retained, in order to preserve the nature of the environment that is now there. The existing old signs are among the important inside elements that contribute to the special quality of the alleyways.



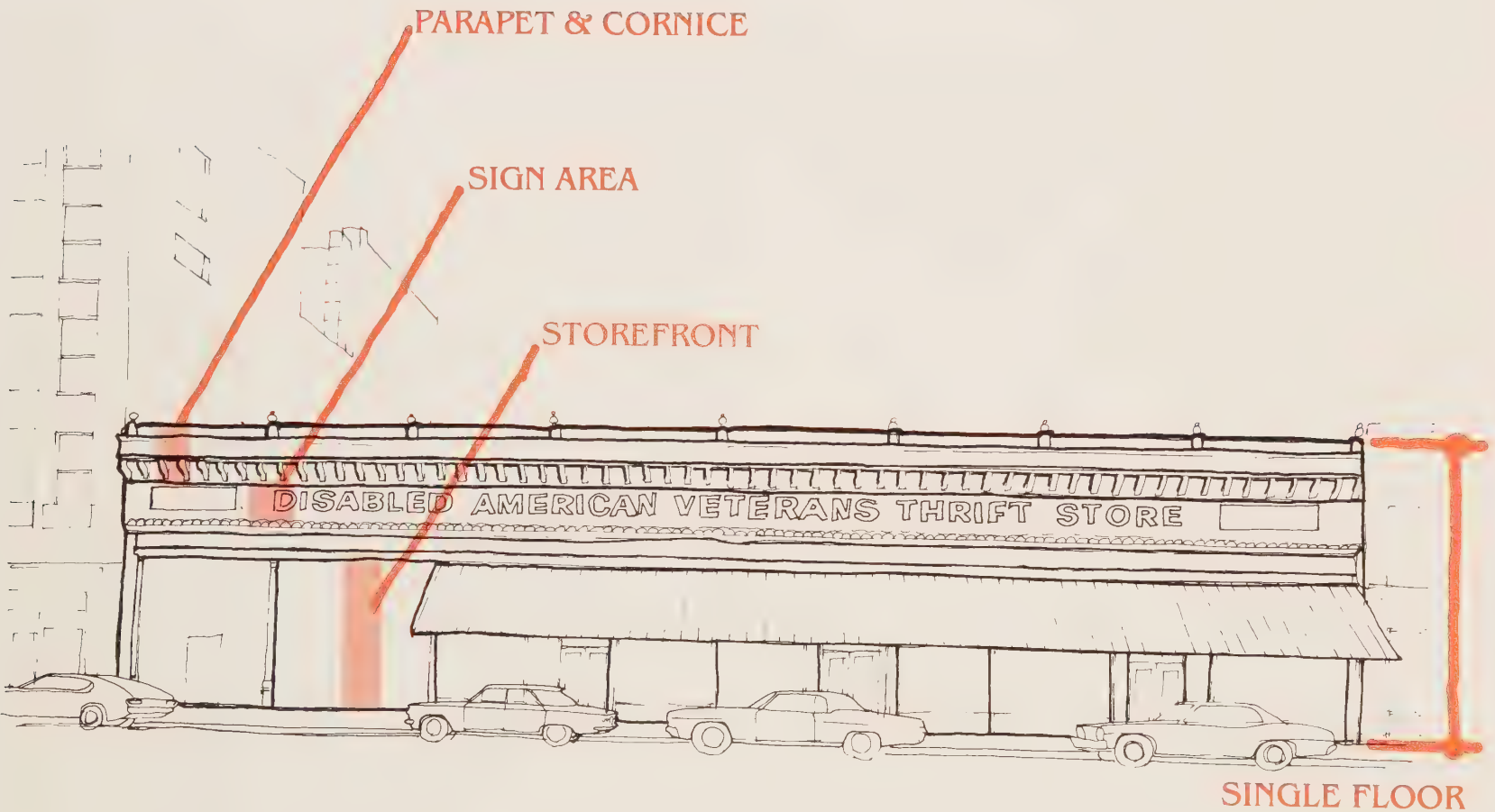
PARTS OF A COMMERCIAL BUILDING

A building fronting on an alley or along Colorado Boulevard, while seen as part of the large streetscape, is, from another perspective, an entire unit in itself. The style, type and design treatment of the individual building play a significant role in creating the atmosphere of the streetscape or alleyway. Even buildings with little or no historical significance in themselves may contribute to the harmonious fabric of an area. In many cases, a building's architectural character can be brought out and accentuated simply by uncluttering the facade and removing added elements that hide the building's individuality.

Three basic types of building compositions, each relating directly to building height, can be identified in Old Pasadena. The majority of the buildings fall into the first two classifications: single-story buildings and two-part buildings, the latter composed of a ground level storefront with a second element above usually devoted to office or residential use. The third type is a three-part composition consisting of vertical elements – a ground level storefront, a multi-story facade element, and a cornice level element. These building composition types are found in any number of combinations with various architectural stylistic detailing. For example, the Arroyo Seco building is a three-part vertical block with Renaissance detailing while Jay's Antiques is a two-part, small commercial block with Renaissance details. These varied combinations create the richly diverse yet harmonious fabric of the Old Pasadena streetscapes.



An interesting and important element of this building facade had been covered over by an oversized sign for many years until new owners recently pulled the sign down. Underneath is a gently arched transom window area, which complements the transom windows next door and which, in itself, possesses exceptional character.

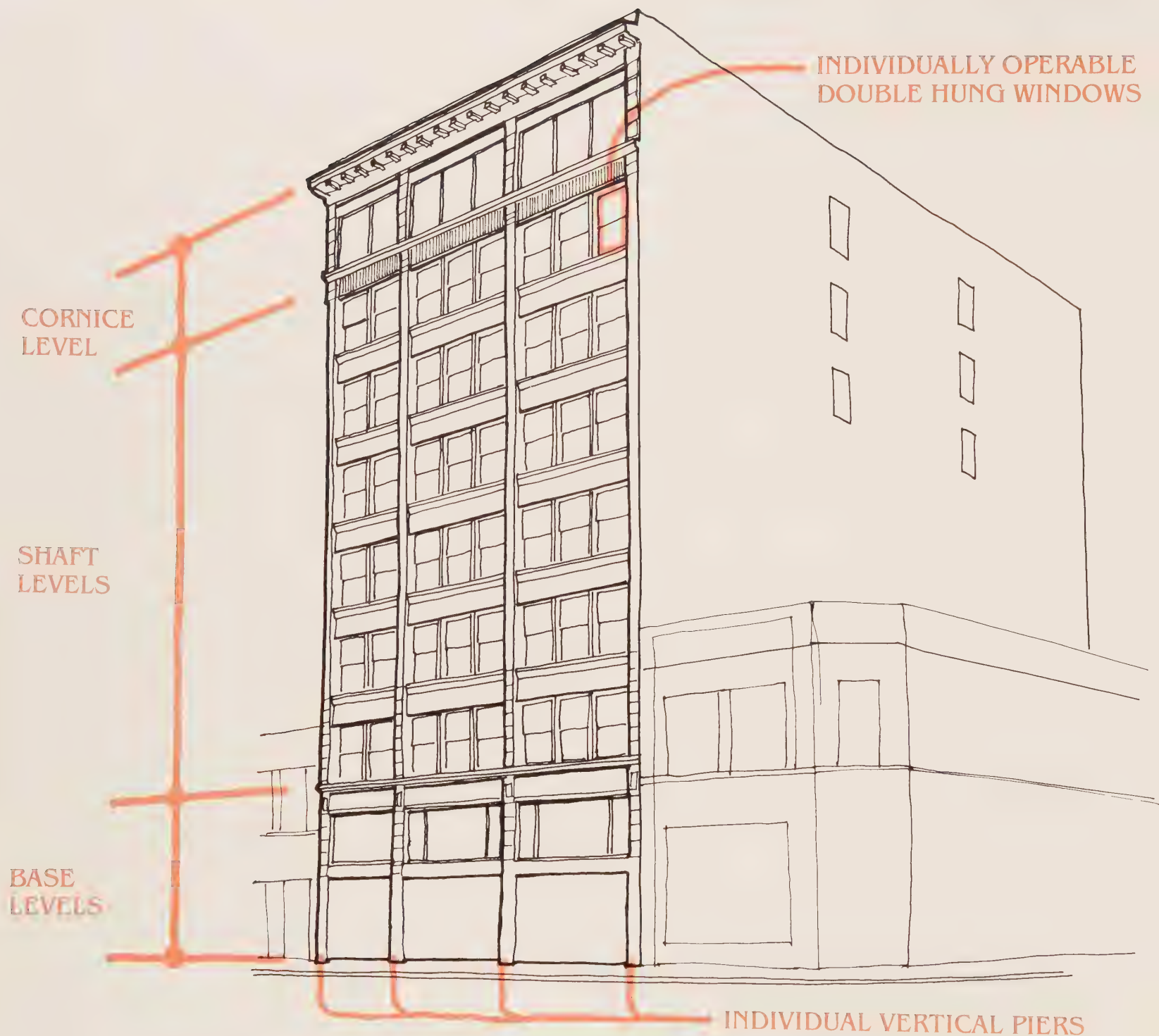


A typical single-story commercial building (shown in Renaissance style) is designed primarily as a ground floor storefront, with areas of ornament applied around this storefront. In this example, there is a large flat area for a sign, above which is a bracketed cornice. These elements add extra height to the single-story facade, increasing the building's visual importance along the streetscape.



A two-story Commercial Building (shown in Spanish Revival) consists of a ground floor with one or more storefronts, and sometimes an entrance to the building itself. Above these storefronts is a "loft" or second floor which was used for a variety of

purposes – storage, offices or residential. The second floor facade gave the building an impressive size when viewed from the street, and also allowed the architect more room to apply ornament and interesting details.



A three-part commercial building (with Renaissance detailing) typical of the larger, multi-story buildings in Old Pasadena. The facades of these buildings are highly detailed and rest directly on the front property line, continuing the facade line of the block. They usually contain storefronts on the ground

level. These storefronts act as a "base" element for the building, and also serve to integrate the building with the surrounding ground floor storefronts. Above this base is the multi-story "shaft" element, and finally there is a "cornice" element which completes the building architecturally.



PARTS OF THE FACADE

When considering the renovation of your building, it is important to make any change or addition as compatible with the original design of the building as is possible. Find out as much information about your building as you can by referring to the Architectural and Historic Inventory of the Cultural Heritage Commission of the City of Pasadena, or by consulting the Pasadena Public Library or Pasadena Historical Society, where an old photograph or postcard may be discovered. To the extent possible, compare the existing facade of your building with information contained on the inventory forms, and that shown in an old drawing or photograph. Usually the ground level, as expected, has changed with each generation of style. Your building was designed originally as a unified whole, wherein all the details, materials and scale were coordinated, including those of the storefront. Additions of inappropriate details on the storefront or upper levels erode the original character of the building, and usually obscure rather than accentuate the identity of each storefront. A bolder and more memorable statement is always made by a storefront that is harmoniously integrated with the entire facade.

Determine how much of the original design of your building remains intact. Remove as many of the inappropriate additions as is possible, and use the remaining architectural detailing, materials and scale as a guide for your design scheme. The existing facade detail elements are a valuable resource which should be respected and enhanced. Your building may have an elaborate cornice which dramatically terminates your building against the sky. Most of the cornices in Old



The Stanton Building at Raymond and Colorado Boulevard as it looked in 1900 and as it is today. Though the attic and top floor are gone, the decorative brick and stonework of the remaining floors may still be there.

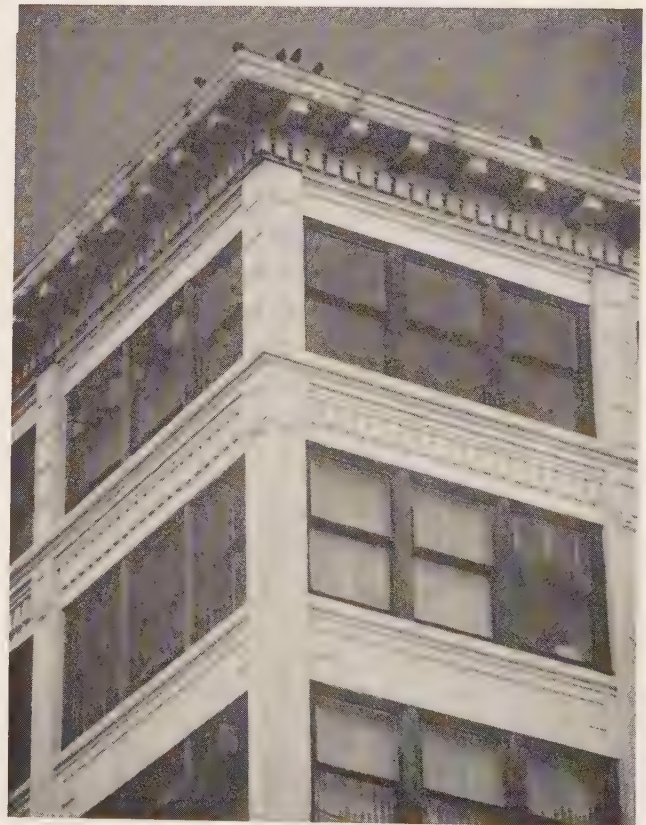


Pasadena have been left to deteriorate. Many of them are made of pressed metal which is very easy to patch with new metal, clean and repaint. Cornices on Zigzag Moderne buildings usually are made of stucco, cast or molded terra cotta, tile or concrete, and are found to be in good condition. In most cases you need to have only the cracks patched and any old paint removed. Spanish Colonial Revival buildings have cornices which appear as slanted tile roofs, either applied to parapet walls or existing as decorative free-standing parapet walls. You should retain these important visual elements by simply maintaining them and reinforcing them with steel bracing if required for seismic safety. All of the buildings in Old Pasadena have roof lines which appear flat against the sky, or have horizontal lines that step up toward the center of the building. The horizontal character of your building's cornice should not be altered or

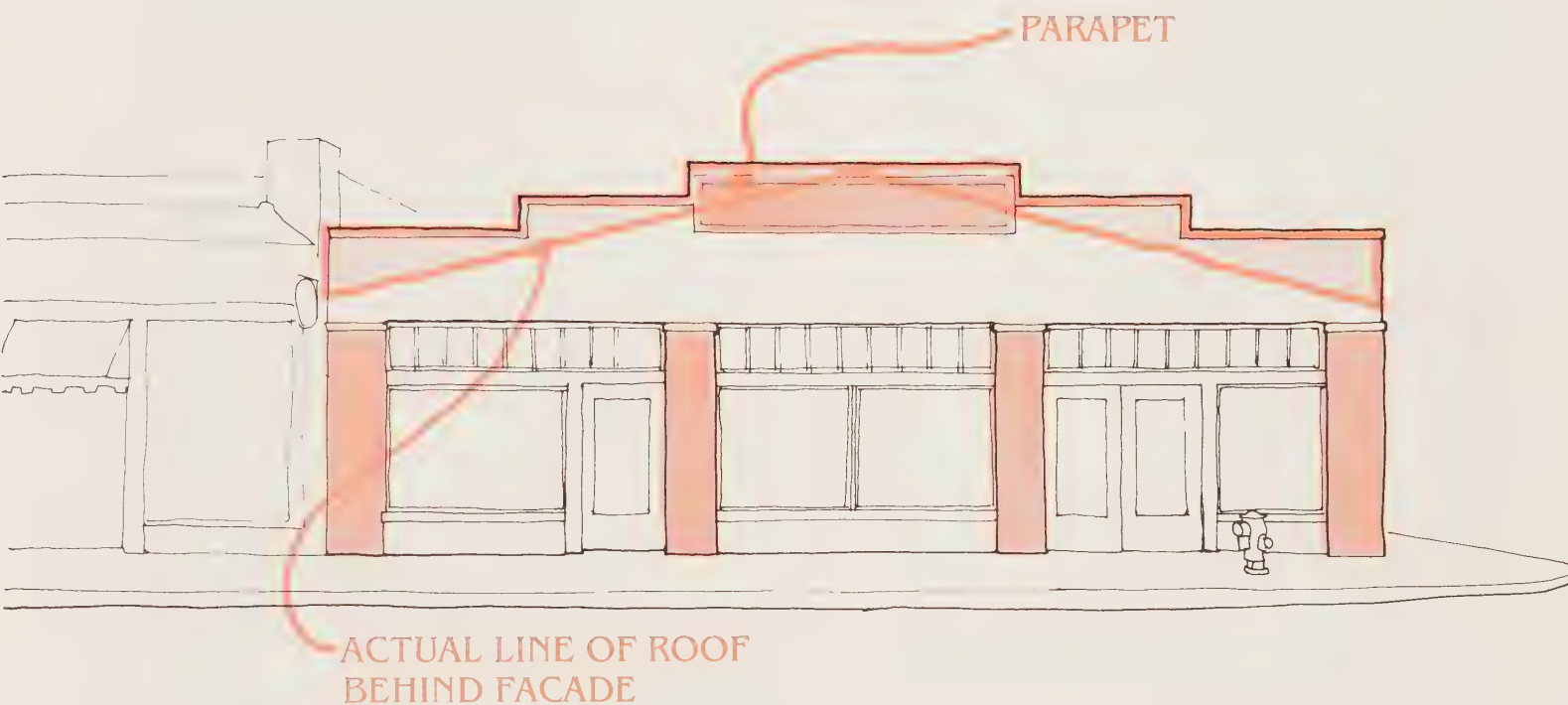
removed. You may have been able to determine that your building originally had a large overhanging cornice or a parapet wall that has been removed. A well designed paint scheme may be able to compensate for the resulting imbalance and restore the definition which your building once had against the sky.



This jagged Zigzag detailing characterizes the Moderne style, executed here in tan brick and cast concrete, creating an interesting texture and color variation.



Renaissance detailing often includes ornate projecting and bracketed cornices. This kind of elaborate and elegant detailing, no longer possible, is what gives Old Pasadena its unique character today.



Many storefronts along Colorado Boulevard and other major thoroughfares have "false fronts" or parapets, which increase the height of the building facade and which give the building a flat or horizontal cornice line

by hiding the roof line. These parapets should be preserved wherever possible, and all new construction should strive to continue the generally flat and horizontal roof-lines found in the Old Pasadena area.



Several detail elements of a building facade are shown here – the delicate ornament surrounding the sign area, the interesting building entrance area with handsome doors and grillwork, and the name and date of the building built into the column base.

Other facade elements you will find include decorative architectural panels or details applied to the surface of your building, window trim and other elements which stylistically give character to your building. You will be able to identify the predominant architec-

tural style of your building from the descriptions presented earlier in this manual, or by consulting appropriate sources. Whether your building has applied columns trimming the windows and small cornices at the top of the windows or has the stucco curving into the window frame, these details are integral to your building and should be maintained.



When passing nearby at street level, the appearance of this storefront restaurant does not appear to be disturbing. However, from across the street the insensitive nature of this alteration is altogether too obvious.

MAINTAIN THE TRANSPARENCY OF STOREFRONT GLAZING



Any building facade can be more inviting to those who are outside by letting them see what is inside. Storefront windows originally served the purpose of drawing people inside, first with their eyes and then with their pocketbooks. This principle applies not only to the ground floors, but to all the floors above as well. A building with windows which allow

a person to see inside enhances its three-dimensional appearance, is more lively, and becomes a stronger contributor to the street on which it exists. Storefront doors also are less inhibiting to enter when they are transparent. Few people like going through doors when they don't know what is on the other side.



In addition to taking into consideration the stylistic detailing when planning to rehabilitate your building, attention also must be given to the facade openings. Storefront display windows and entrances are obviously important eye-catching elements in the facade. Windows above the ground level also



The windows on the upper levels of this red brick Italianate are integrated with the storefront through the simple and economical use of patterned pulldown shades. While the windows are not used in these storage areas, they have been left transparent and are designed to contribute to an overall, attractive appearance.

add architectural interest and attract tenants as these openings allow light to penetrate the buildings. You can find many windows above the ground floor in Old Pasadena that have been boarded up, covered over with paint, or stuffed with cardboard because the floors are vacant or used for storage. However, even unused windows still can contribute to the lively rhythm of transparent openings which characterize the streetscapes in Old Pasadena. Shutters inside the windows, roll-down shades or curtains will keep the windows from contributing to a sense of neglect and dilapidation.

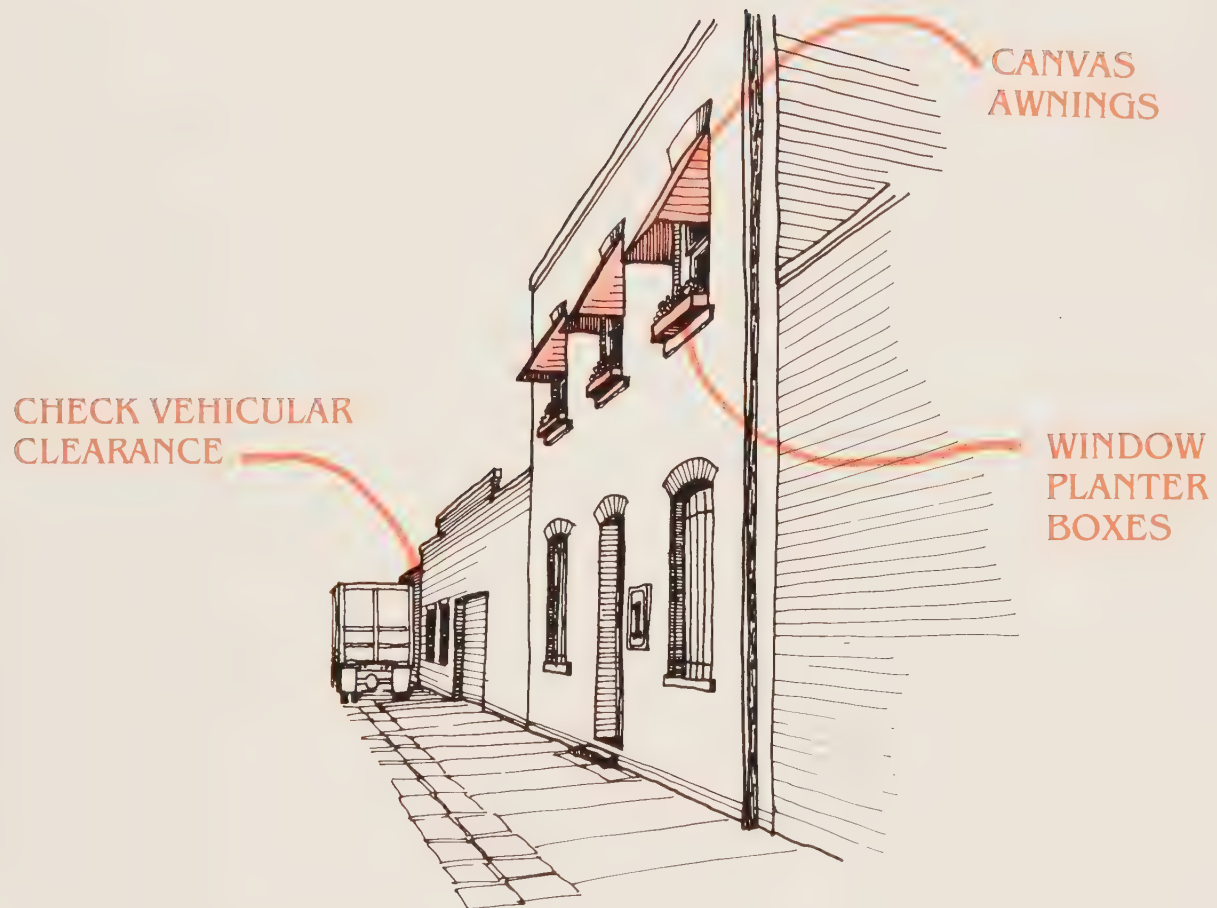
The windows on your building facade can even be dressed up with colorful canvas awnings and/or planter boxes below. The festive air created by awnings can provide a strong cohesive identity for your building, as well as for your business. The buildings with windows along the alleys can be accented with brightly colored awnings complementing the brick and providing a visual interest which invites people to enter the alley. Planters filled with red geraniums, yellow mums or trailing ivy add not only color but a natural beauty and delight to the streetscapes as well as to the alleys. Tenants enjoy the foliated view and undoubtedly will participate in maintaining the greenery.

If a decision is made to use individual air-conditioning units for a building or storefront area (as opposed to a central, multi-purpose system which handles heating, ventilation and air-conditioning), care must be exercised in locating and installing individual AC units so as to avoid or minimize interference with architectural details and the overall design integrity of the storefront or primary building facade. Potential solutions for achieving minimum visual impact include the following:



Most older, large commercial block buildings originally had adjustable canvas awnings – not only on the ground floor storefronts, but also on the “loft” windows above. This provided welcome shade within the building, and also made the building more attractive by creating a flood of color and pattern

across the facade of the building. Make sure that all the awnings are the same shape, color, and/or pattern. This will help to unify the building facade, and also creates a stronger, more elegant effect. Windows on the sides and backs can use awnings also.



Awnings and planter boxes enliven alleyways considerably. However, you should always allow sufficient space for vehicular clearance on the ground floor.



Awnings can be a positive addition to many buildings. When used at both the street level and in upper story windows, the overall attractiveness and unity of the facade can be emphasized. The Chamber of Commerce Building shown here (ca. 1909) used awnings to enhance as well as contribute to its basic character, while controlling conditions of sun and shade. Canvas is the traditional awning material, and continues to be appropriate for the major thoroughfares as well as alleyways. Metal or plastic awnings are inappropriate in Old Pasadena.

1. Whenever possible, locate AC units on roof areas behind parapet walls and with adequate housing; in narrow light wells; or in other areas of buildings not affording visual access to the pedestrian or occupant.
2. If the AC unit must be located on the storefront or primary facade of a building, then attempt to install a window unit

which does not project outward from the facade. In such case, choose a unit whose design is neutral in appearance, and whose housing color is compatible with the color(s) of the storefront or building facade.

3. It may be possible, depending on the type and location of the particular AC unit, to hide or enclose the unit through the use of an awning structure or landscaping.

Alterations that you may need to make in order to accommodate a new function for your building should be in keeping with the balance of the original design. Your building is very adaptable to a new use, and, while you may need to add new elements or to mix old and new parts, your new design can be adapted to enhance the character of your building.

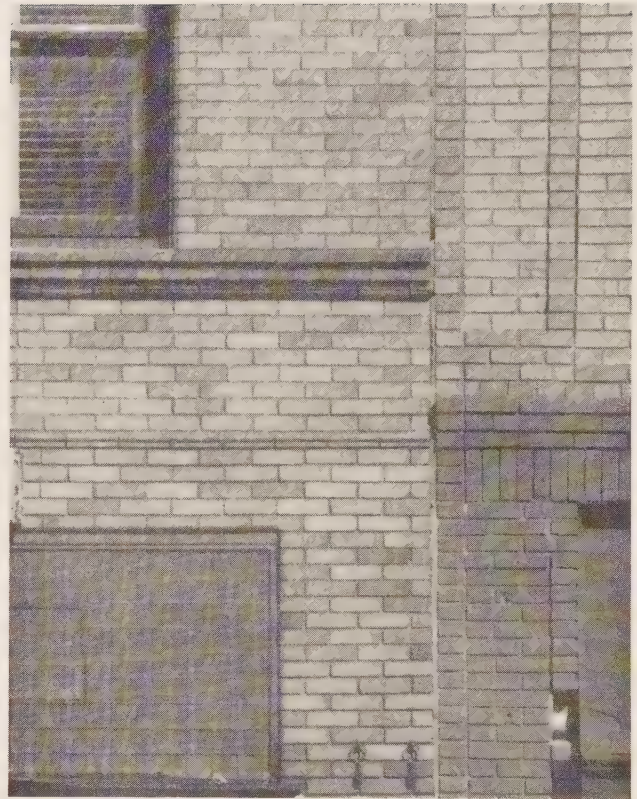
To add to or modify an old building in a style that attempts to appear old is almost always unsuccessful. No building in Old Pasadena could be appropriately "restored" to a Colonial style, nor could a Moderne building be appropriately modified to appear in a Spanish Villa style. Consideration must be given to the aesthetic unity of the entire building, particularly to buildings with an overall stylistic character. A Spanish Colonial Revival building should not have its transom windows and iron grilles on the ground level smoothed over with stucco in a slick Streamline Moderne fashion. In cases where expense or adaptability make restoration or reconstruction infeasible, changes should be made in a contemporary style using materials which complement the other parts of the building. Contemporary designs can create a distinguishing identity for a building's facade, as well as integrating in a compatible



nature with the design of the building as a whole.

There are many creative ways to renovate your building facade and professionals will be able to show you the variety of treatments that would be appropriate to your business as well as to your building. It is highly recommended that you retain the services of an architect or designer. He or she will be able to give you design scheme alternatives and cost estimates. Your investment in sensible design solutions and quality construction will save you money in the long run.

Many of the buildings in Old Pasadena, particularly the unpainted brick ones, merely need cleaning to spruce them up. Others, such as the stucco and painted brick buildings, very often require minor surface repair and perhaps a new paint job. (For suggestions about appropriate kinds of color schemes for your building, see the next section, Choosing Colors.) If your building has an unpainted natural material such as glazed brick, tile, marble or terra cotta, you should not paint it. Painting a material that has survived this many years will create a perpetual maintenance problem and will decrease the value of your building. Undoubtedly some of the interesting brick, colored tile and terra cotta detailing in Old Pasadena already has been painted and we can now only imagine the interesting colors and patterns they once created. If your building has been painted, you should seek the advice of an experienced professional to determine if the building was intended to be painted or not. Some brick buildings were designed to be painted and consequently were constructed with a relatively soft brick. For aesthetic and practical reasons, these buildings should be repainted.



Brick facades are common in Old Pasadena. The wide array of warm red and yellow shades of brick contribute to the varied but harmonious color environment of the streetscapes and alleyways. Often several shades of bricks are used on a facade to create patterns and interesting textures. These unpainted bricks should be carefully cleaned and preserved.



CLEANING AND REMOVING PAINT FROM BRICK AND MASONRY BUILDINGS

The decision to clean the exterior of a brick or masonry building is not as simple and straightforward as it might first appear. The following questions are in order: Is it actually necessary or beneficial to clean? What type of dirt or staining is present? What is the construction of the building? And finally, what method of cleaning should be used?

First, make sure you know why you are cleaning. Is this being done to improve the building and make it look like new? "Dirt" actually may be weathered masonry, not accumulated deposits. In cleaning this type of weathered masonry, you may be damaging the building rather than helping it. Is there any evidence of pollutants or dirt actually having a harmful effect on the building? Poor cleaning methods can accelerate the action of pollutants. The best reason for cleaning a building is to remove harmful pollutants which will then retard further chemical and mechanical deterioration of the brick or masonry. Second, one should analyze what kind of dirt or staining is present. Is it soot or smoke, or is it oil, or bird droppings? Metal stains such as copper or rust running down the sides of a building from flashing, trim pieces or downspouts are also common. Another type of stain is organic material, such as the remains of ivy or other plant materials which cling to the sides of a building. Each of the above requires a different removal solution.

Matching the type of cleaning to the construction of a building is very important. Poor cleaning methods may cause corrosion and actually lead to accelerated deterioration.

Chemical reactions may be set up between the cleaner and the material. Some cleaners actually damage glass or paint or neighboring surfaces. Soaking large areas in water can cause water to enter into the wall, rusting



The eventual result of many improper attempts to restore or clean brick is the virtual destruction of the brick and mortar, which then will require substantial curative measures.



internal metal ties or supports. Buildings with terra cotta facades or ornamentation are very susceptible to this form of damage. When the metal ties holding the terra cotta pieces in place rust, the panels frequently become loose from the building. Likewise, many older buildings have iron bars imbedded in brick around windows, and with exposure to large quantities of water they expand when rusted, causing the brick to spall off.

One should always start with the simplest and least damaging cleaning system and work up to the more complicated and expensive systems. Before undertaking any cleaning, one should do a small test sample of an area about one square yard, which should then be allowed to weather for several months. This will bring out any discolorations and allow any potential leaching of salts to show up on the surface. (This looks like a white crystalline powder and is called "efflorescence.")

Water Cleaning

One should start with a very low pressure water process, perhaps using hand brushes, without wire bristles, to work water into the area that is to be cleaned. If this doesn't work, one should then move to a moderate or high temperature steam cleaning process. This can be used with a mild "non-ionic" detergent (i.e., a detergent which does not leave a residue). Most water is slightly acidic and therefore should not be used for any great length of time on marble or limestone. Also, excessive water can bring soluble salts to the surface if the material is very porous or if very hard water is used.

Using steam is a very good method of cleaning, but one should be sure to use a low pressure and high temperature steam. This

is a somewhat costly method of cleaning because it requires the use of an experienced operator. It is especially good for carved areas. There is very little staining due to steam and very little water penetration.

Chemical Cleaning

Chemical cleaning is the next method to be considered after using water. It is very quick although it is more expensive than cleaning with water. Because the process is water based, the same problems occur as were mentioned above. Some masonry is subject to direct deterioration with chemicals, and chemicals can cause a change in the color of the masonry. Chemical cleaners can also leave a hazy residue on the surface of the masonry. Some chemical cleaners, such as hydrochloric (muriatic) acid, can react with components of mortar or brick, causing efflorescence. Use acidic cleaning products on granite, sandstone or unglazed brick, but not on calcareous sandstones, marble or limestones. Alkaline products should be used on these materials.

Mechanical Cleaning

Mechanical cleaning is the last system that should be considered. Any mechanical cleaning method will remove the outer surface of the material you are working on. This cleaning process cannot tell the difference between dirt and the material that is being cleaned, and therefore it is impossible to clean without removing an outer layer of the surface. Brick and terra cotta are man-made products which are fired and have a very hard outer glaze or skin. Beneath this is a soft inner part which is very spongelike. When brick or terra cotta walls are sandblasted, this exterior hard surface is removed and the wall



immediately begins to deteriorate as the inner surface is exposed and starts soaking up water and pollutants. Mechanical cleaning methods also round sharp corners and blur delicate detailings and carvings as well as leaving many small pits in the surface of the material. Mortar joints are easily removed by abrasives and this can lead to very expensive repointing work, as well as a greater amount of water penetration. Masonry joints in a wall cover about 15% of its surface and therefore this is not a small problem. If repointing is required, make sure to use a low strength mortar and match the size, type of joint, and color of the mortar that is surrounding the work area. This is very important, as modern mortars are quite strong and can actually cause a wall to fall apart due to the change in strength and rate of expansion and contraction of the new mortar.

To remove paint from brick buildings, sandblasting is to be strictly avoided. To emphasize the damage caused by sandblasting, the Office of Historic Preservation will not give Tax Reform Act credit to buildings which have been sandblasted. (If your building has been sandblasted and is of brick, you may need to repaint the entire exterior wall or waterproof it to prevent further deterioration.)

Waterproofing

Most buildings have survived for years without waterproofing and do not need any, as most water penetration in buildings is caused by bad gutters and downspouts rather than leaking walls. If a new coating is added, it prevents water vapor from leaving the interior of the building and this water condenses and is trapped within the wall. This in turn causes cracks, efflorescence of salts, or peeling paint on the interior of the building.



The weather-worn, turn-of-the-century signs of the alleyways read like an historical sketch of the prestigious and active businesses which flourished for many years in Old Pasadena. Signs painted on the brick walls are more interesting with their patina of age and should not be cleaned or repainted. In wandering through the alleyways, you will discover a proliferation of these signs, some near the roof line, some near doorways, all of which contribute to the unique alleyway and intra-block character present in Old Pasadena.



You may need to consult with an expert to determine the correct method of cleaning to be used on your building. The City's Cultural Heritage Commission, the State Office of Historic Preservation, geologists or preservation architects potentially can be of help to you. It may not be advisable to remove paint from a wall if it was painted originally. The current fad of exposing natural brick in many cases is not historically accurate and can actually be damaging to the building. It also may be better to accept a lower level of cleaning rather than trying to make an older building look "brand new." This may be less damaging to the building and present an exterior that will blend well with its neighbors.



CHOOSING COLORS

While you are assessing the paint conditions of your building, be sure to take a close look at the colors used on the entire facade, including the storefront area. In addition, notice the colors of the adjacent buildings on either side of you, then stand back and examine what colors you can see along the length of the street. On almost every street in Old Pasadena you will notice the various shades of unpainted brick, the terra cotta red of the Spanish-style roofs, and the potpourri of reflective and dull colors of paint and plastic or painted signs. If you assess the existing color conditions at various times of day, you will notice those colors which reflect bright light and radiate glare, and those which are "earthtone" greys, browns and greens and which seem dull and dreary against overcast or smoggy skies. A fresh coat of paint for Old Pasadena can reflect renewed vitality in the area with more dramatic impact than any other single design consideration. Colors can be used to help define and enliven the individual identity of each building as well as to harmonize the separate structures into a cohesive and attractive environment.

The architecture along Colorado Boulevard and the other major thoroughfares represents an exciting stylistic diversity. Due to the distinctive image formed by each structure, and the need for colorful relief from monotonous grey skies, a varied palette and creative color schemes are appropriate. Warm off-whites and subdued pastels are suggested as colors that could be used along the streetscapes to create a harmonious sense of color. Base or body colors of more intense hues could be used effectively when

chosen to complement an adjacent building or materials such as brick or glazed terra cotta, and when broken up with light-colored trim, awnings and signage. The colors used in your paint scheme and the colors perceived by the pedestrian walking by your storefront, including the signage, awning, merchandise



A simple neon sign, an attractive window display and ambient light shining on the awning and cornice of this storefront are coordinated to create a distinctive image for this store at nighttime.

SAMPLE COLOR SCHEMES

Structured Colors. It is to be noted that this listing of a brand name and numbers is for illustrative purposes only. This listing is not intended, nor should it be construed, as an endorsement of the manufacturer or its product line.

Architectural Style Building & Materials Type	Base or Body Color	Accent Color #1	Accent Color #2	Awning Color	Signage Color
<i>Spanish Colonial Revival</i> 2 stories, stucco with ornamental detailing and tile roof	G110G light gray	H117H med. slate green	C124C antique ruby	deep rust	gray, green or gold accents
	B44B pale peach	B49B med. peach	B121B gingerbread brown	mocha tweed	brown, rust, peach accents
<i>Moderne Zigzag</i> 3 stories stucco with ornamental detailing	B86B warm beige	H128H chocolate brown (for window sash only)	Many Moderne buildings were intended to be a single color, allowing the architectural detailing to create interesting patterns of light and shadow.	dark brown, teal blue	brown, blue, beige accents
	E60E pale green	E82E pale blue-green (spandrel panels)	E85E med. blue/green (window sash)	dark green	bright green, blue, orange, with gold leaf or chrome letter
<i>Renaissance</i> 1-3 stories some detailing	A48A yellow ochre	B10B off-white (detailing)	E125E teal blue (window sash)	teal blue, blue & white striped	blue, navy blue, yellow, gold leaf
bold detailing	E125E deep teal	H82H beige	B132B copper	tan tweed	blue, copper, white
1-2 story yellow brick, painted metal/wood detailing	unpainted brick	B66B off-white	F109F olive green	dark green & red "plaid" striped	dark green, bright yellow, red and gold accents
<i>Industrial Commercial</i> 1-2 stories yellow brick	unpainted brick	E121E teal blue	B125B orange	teal blue & white striped	orange, blue, white, gold accents
dark red brick	unpainted brick	E129E dark green	G51G off-white	dark green & white striped, dark green & red "plaid" striped	dark green with gold lettering, white or black accents
<i>Stripped Classical</i> 1-2 stories stucco with little detailing	D73D blue-grey	D117D med. grey	C125C burgundy (can be used to create illusion of architectural detailing such as cornice line)	light gray & slate gray striped, burgundy	gray, maroon, chrome accents



This brick storefront has been attractively rehabilitated. The light and slate greys seen in the signage are repeated in the awnings on the front and side facades. The colors complement the brick and are used inside the store as well, creating an elegant shopping environment.

and interior wall colors, should all be coordinated to work well together. A tastefully designed paint scheme using silvery greys and pale peach highlights would be ruined by the addition of a bright red and yellow awning or sign. You may wish to "chip" your building in various locations to determine the original paint scheme, which was undoubtedly created to achieve the total design. Your discovery of the original colors could serve as the basis for determining a new scheme. A design professional who has experience with color will be able to give you an idea of the

myriad of color combinations that would enhance your building facade, and the image of your business.

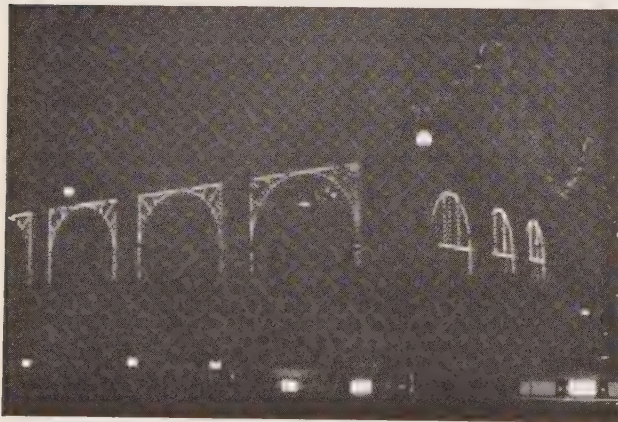
The predominant facade colors in the alleyways are the varying hues of unpainted brick, ranging from deep red to glazed white, yellow to pink. These brick reds create an inviting, utilitarian yet elegant ambiance. Colors that highlight and harmonize with brick are light beiges, peaches and yellows. Accent colors can be very bright and bold because the brick color is so pervasive. Eye-catching



primary colors (red, yellow, blue) and secondary colors (orange, green, purple) can be used as accent colors for signage, awnings and banners. Dark green, deep maroon and gold leaf also are attractive complements to brick. Even brightly colored flowers in planters could be used as accent colors and contribute to a colorful alley environment.

The alleys as well as the thoroughfares turn into different colors at night. If the lighting is well planned, these environments can be even more inviting and exciting than they are during the day. Patterns created by the play of shadow and light can produce interesting designs and accentuate the architectural detailing on the building facade. Small white lights

silhouetting the building lines and echoing the detail forms can be very effective and contribute to a lively atmosphere, particularly in the alleys. Well-lit window displays play an important role in creating a night atmosphere along the thoroughfares, as do internally or back-lit signage and neon. Night lighting within the store can serve a security purpose as well, causing any suspicious, after-hours movement to be visible from the street. Light fixtures also can enhance the total facade day and night. Again, an old photograph could shed some light on what the original exterior fixtures were like and where they were located. The applied fixtures should not dominate or cover any of the important architectural features of the facade.



The rhythm of arches of this building in Trolley Square, Salt Lake City, is highlighted at night with strings of small white lights. The lights create a festive air, while effectively silhouetting the building against the dark sky.



RENEWING THE STOREFRONT

Although the storefront is only one of the architectural features of the facade, it is the most important visual element. The storefront traditionally has experienced the greatest amount of change during a building's life and holds the most potential for creative alterations affecting the character of the entire building as well as the streetscape. Once the inappropriate additions are removed, your storefront's original design is the best guide for any alterations. The traditional storefront had few decorative elements other than those details which were often repeated across the face of the building, integrating the storefront into the character of the facade. Emphasis was placed on the display windows and their contents. The rest of the storefront was designed in a simple manner, in order to not compete with the displayed items but rather to clearly project the product or service being offered inside. Over the years this concept gradually has been forgotten, as evidenced by the proliferation of storefronts heavily decorated with loud colors, inappropriate textures and competing signs, all of which are designed to vie for the customer's attention. Any renovation plans should allow your storefront to return to its original intent, focussing attention on the goods and services which can sell themselves. An attractive storefront is the best advertisement for the quality of your products and the success of your business venture.

Reduced to its basic elements, the storefront traditionally was defined by a horizontal lintel and two vertical piers. During the last few changing waves of styles, storefronts have expanded beyond the original, well-defined frame by reaching up to the second floor area

and covering over columns or walls to the sides. The result is a dramatic and disturbing separation of the storefront from the facade, whereupon the "tacked on" storefront reflects an insensitivity to the building as a whole.

Other insensitive remodelings have included moving the store entry door back from the sidewalk, sometimes by as much as 15 feet, in an attempt to gain a larger amount of window display space. The resulting dark, cavernous spaces generally are intimidating to the window-shopper, and usually end up as wind tunnels for dirt and debris. In buildings where deeply recessed entrances were part of the original construction, then it is imperative that such entry areas be well lit and constantly kept free of litter.

The traditional turn-of-the-century storefront had an entryway which was set back 6 to 12 inches from the sidewalk. The slight recess emphasized the location of the door and created deeper display spaces without divorcing the entrance from the activity of the street. If your storefront has a deeply recessed entrance which was not part of the original construction, and, therefore, which does not fit into the character of your building, you should consider moving the display windows and door back closer to the street.

Another consideration when redesigning your entryway is to take notice of the building entrance, if it is separate. Usually building entrances are indicated by their central locations along the facade and/or the distinctive architectural elements designed to frame the doorway. Tall buildings that have important entrances serving the entire building some-



The traditional commercial building storefront consisted of a "storefront" area, which contained the ground floor commercial storefront. All of this existed within a well-defined area framed by the building. Since then, the storefront area usually has grown

significantly in size, sometimes totally overpowering or obscuring the building of which it is part. Storefronts and wall signs should again be returned to the storefront area, so that the building around it can be seen and enjoyed again.



The typical early twentieth century American storefront was usually a simple design of glass and wood or iron. The entire ensemble was recessed a few inches within the building facade. The door was generally in the middle, with display windows on either side and transom windows and/or wall signs just above.



times have a marquee or canopy demarking the entrance. If you are considering the addition of a canopy or marquee, care must be used in the design and construction of both; marquees must be able to support large loads, and canopies placed along Colorado must be removed once a year for the Rose Parade. While the storefront entryway may be coordinated with the building entrance using elements such as the shape or color of awnings, for example, these two entrances should remain distinct from one another.

As a major element of your storefront, the door or entrance should be carefully designed. Most stores originally had wooden doors that were painted or stained, with large glass panels in the center. Sometimes these glass panels were decorated with intricate stencils and provided signage area. Many of the doors in Old Pasadena have been replaced with aluminum and glass, usually resulting in a disturbing contrast to the original building materials. Your remodeling plans should include retention of any original window and door frames, and replacing, if necessary, the door with another wood and glass door or an anodized aluminum frame door if no other alternative is feasible.

Below the lintel defining the top of the storefront frame, the traditional storefront had transom windows running the length of the frame. These translucent elements were designed to give "scale" to the facade and storefront, identify the storefront area, and provide natural light inside. Often stylistic details were incorporated into transom windows, contributing to the general style and character of the building. In most cases, the transom windows in Old Pasadena have been covered over with signs or have been painted out. If possible, your transom windows should be restored and allowed to contribute

to the individual identity of your storefront.

The display windows are the all-important eye-catching element in your storefront. When carefully designed and used, they serve as a form of signage to communicate the products or services available inside. A few items arranged tastefully and well-lit will attract more attention than an entire display window filled with "something for everyone". The use of bronze-tinted or mirrored glass is inappropriate, as these glazing types obscure the shopper's view of the displays, and present an alien appearance along the streetscape. Most of the display windows in Old Pasadena have retained their wooden or painted steel frames. Remodeled display windows have been replaced with bare aluminum frames which appear thinner and inharmonious with the building materials. If



Many buildings in the '30s and '40s were constructed with storefronts that were recessed 5-6 feet. These original entryways were designed to catch the shopper's attention with interesting detailing, such as patterned terrazzo flooring, decorative tiles, and, in this case, a fan light over the doorway. The display spaces were intended to be well lit, often with neon, to insure the visibility of the store's contents.



Roll-up security grilles can be successfully integrated into the storefront design. Here a roll-up grille is set into the storefront area above the awning. The roll-up housing provides space on the front for a wall sign. The grille lowers down behind the awning and in front of the windows on a track, which extends along both sides of the storefront.



Awnings placed on a storefront or a building facade provide cool and shady relief from the hot Southern California sun. The storefront area becomes more inviting to window shoppers, and window signs read more clearly. Adjustable or collapsable awnings can be adjusted daily to suit weather conditions.



there is no alternative to aluminum framing, dark anodized aluminum is the best compromise. It has a no-maintenance finish although the cost of anodized aluminum windows is frequently more than the cost of repairing and repainting wooden window frames.

Elements that are necessary for making your storefront secure should be considered while making renovation plans. Neither the image of your business nor the integrity of your building should be, or need be, compromised because of the necessary grilles or other security equipment. Large metal grilles permanently affixed to the storefront exterior project an image of the area which is detrimental to attracting shoppers. Grilles can be installed inside windows and doors and can be opened or removed during business hours. Horizontally-folding accordion grilles across the storefronts project a strong, unattractive impression, at night as well as during the day. Mechanically- or electrically-operated roll-up grilles are available, and the required rollup housing can be integrated into the building's architectural elements.

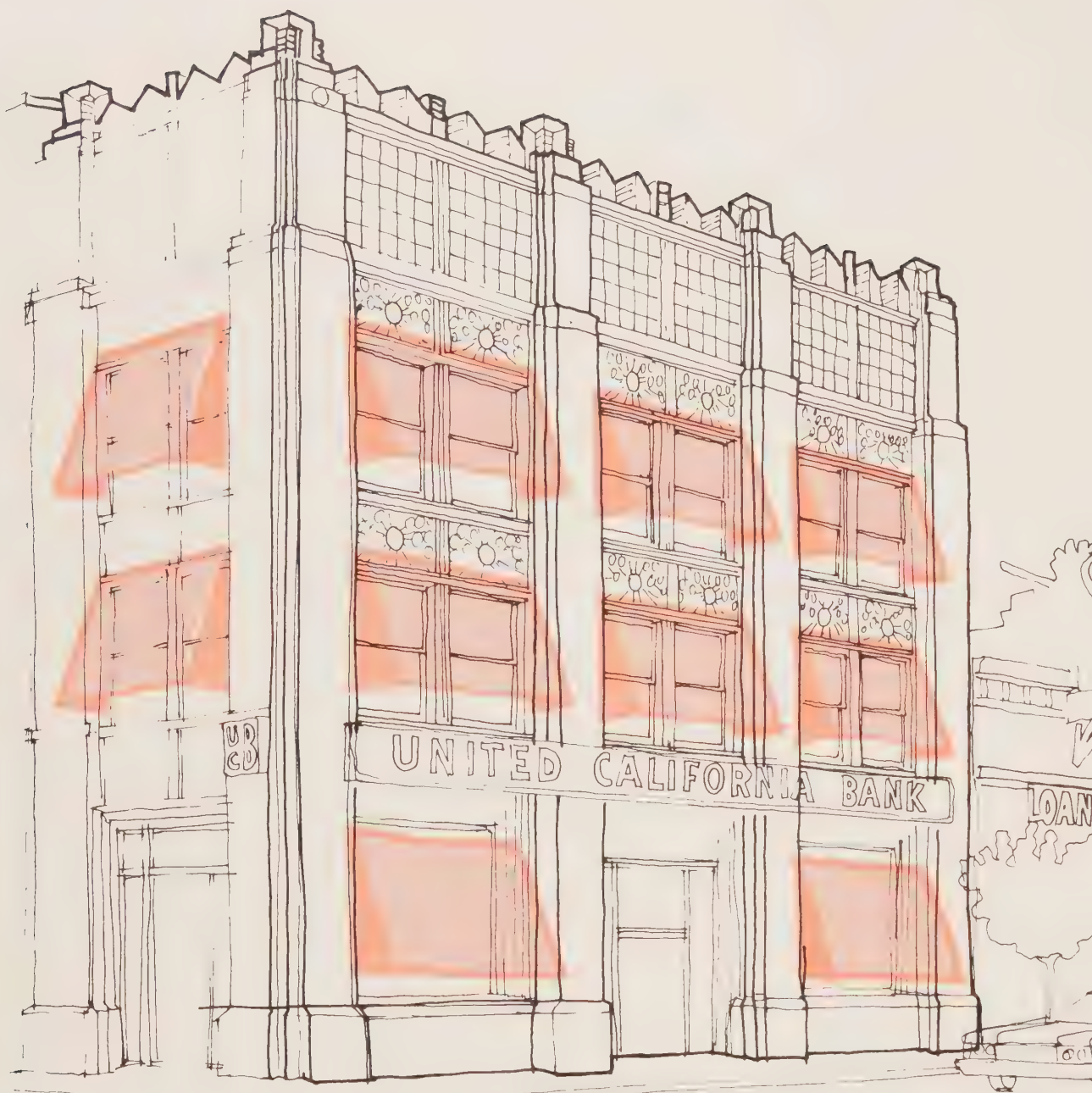


Small canopies located at doorways in the alleyways add a note of elegance to simple building lines, and also provide some shelter from the bright sun or pouring rain.

The use of awnings is one effective means of creating an inviting space in front of a store where people may step away from the flow of traffic and find a shady, protected area. Awnings can become an important element in your storefront design as they may be used to unify your storefront with the whole building, or harmonize your storefront with adjacent storefronts by using several different yet related colors and shapes of awnings. Awnings are available in a myriad of shapes and colors. The traditional roll-up awning is very versatile, having the advantage over immobile awnings of allowing more sunlight to filter in on cloudy days, as well as exposing handsome transom windows or display windows underneath. The shape of the awning should be designed to fit the architecture. Awnings that are barrel-shaped, segmented arches or round-ended create very distinctive images, but should not be used on buildings where such shapes would conflict with the architectural elements. An awning should not dominate your storefront, but rather become one of the effective elements coordinated into the overall image. An awning can be used as an integral and creative form of signage, perhaps serving as the primary message area.

Awnings used in the alleyways can be an effective means of adding color and texture to the flat brick walls, noting rear or side entrance locations and integrating front, side and rear facades. The sides and rears of buildings which do not face on alleys can be integrated with storefront areas through the use of awnings, signage and/or supergraphics.

In summary, your storefront can serve as a "big sign" or symbol of your business, and can function as your most effective advertisement.



Awnings, like signs, can be used to excess on building facades. Care must be taken not to overpower a building with awnings, and not to cover up or destroy the architectural quality of a building with awnings. Shown here is an example of how NOT to improve your building with awnings. Instead, a good solution would have been to install individual awnings at each window, to serve only that window. Some buildings, because of their design, will not adapt to awnings successfully. These buildings should not have awnings forced on them.



DESIGNING THE SIGNAGE

Signs are the most noticeable visual element along a streetscape. Signs communicate something about the goods or services which are being offered, the quality of the businesses, and the general image and attractiveness of the area. Well designed signs contribute to the character of a building's facade while enlivening the streetscape, and adding to the visual and economic vitality of an area. More commonly, signs have expanded in scale and number in response to the widespread use of automobiles and the escalating demand for bigger and bigger signs. Consequently, the messages of many signs today are lost in visual confusion and clutter.

The individual identification of a business is not achieved through use of an overscaled mass of signage, but rather through a simple, direct, well-designed sign. There are no specific rules for the "right" sign design that will successfully promote your business and tastefully contribute to the image of Old Pasadena. As unique expressions of your business, the design possibilities for your signs are limitless. A design professional will be able to provide you with some of these possibilities, and can illustrate how you are able to create a total business image. The design of your storefront signage can be graphically coordinated with your business cards, menus, shopping bags, correspondence, matchbooks, and newspaper ads.

It is important to be familiar with the sign provisions for the Old Pasadena district. On the opposite page you will find simplified definitions and illustrations that will help you to understand the provisions and how they affect you. There are two sign design zones:

Zone A and Zone B. Zone A includes Colorado Boulevard and the major thoroughfares, where it is appropriate that signage be oriented to persons in motor vehicles as well as to pedestrians. Zone B is defined as the alleyway and intra-block areas, where access is limited primarily to pedestrians and smaller-scale signage is more appropriate. You will be able to determine, by reading the sign provisions, the general types and sizes of signs which you can use for your business. The provisions will assist you in choosing the type of sign and material that will best fit your business and building; determining the size, shape and placement that will be compatible with your storefront; selecting the right lighting; and achieving harmonious signage with your neighbors.

Look at your building or storefront to find any architectural elements that would suggest a location, size or shape for your sign. These could include the lintel band above transom windows, an entranceway that needs signage to provide direction, or the display windows. Signs should not cover over important architectural elements such as transom windows or vertical piers. As major elements of your storefront, signs should fit into the building facade just as if they were one of the architectural elements.

While deciding how your signage could be placed within your storefront, think about your customers and the orientation of your business, namely, whether it is primarily vehicular- or pedestrian-oriented. If you wish to put up a sign in Zone A, you undoubtedly need to consider a larger sign that could be read from a moving vehicle, combined with smaller signage located at eye level to attract



Sign Design Zones

Zone A

Zone B

54

ZONE A: All major public rights-of-way as indicated plus real property areas which are contiguous to such rights-of-way and which exist within one foot of such rights-of-way.

ZONE B: All intra-block areas as indicated, which includes all public rights-of-way within such areas.



passers-by. Effective vehicular-oriented signage normally is a wall sign, traditionally located above transom windows or awnings, preferably above the spring-line of any nearby street trees. Pedestrian-oriented signs do not need to be large, because they only have to be read from a distance of 15 or 20 feet. Projecting signs, banners, sides of awnings, wall and window graphics, are effective means of communicating with passers-by. These two types of signs will be more effective visually when designed to complement each other and work together to form an overall image.

The determination of size, color and location should also take into consideration adjacent storefronts and signage located on flanking buildings, particularly if the neighboring buildings are similar in style, are of comparable height and of compatible type and scale for signage. Visual continuity for a building with multiple storefronts and an entire block



Too many different signs on the same building can compete with each other in style, size, shape and location, to the detriment of the storefronts and the facade of, in this case, a very elegant Renaissance style building.

face can be achieved through sensitive design and alignment of the various signs. A stronger visual impression is made with simple, coordinated signs than with a jumbled array of various sizes, types and locations of signs. This does not suggest that signs have to be all the same size, style, type and color to work well together. If this were to occur, a boring and lifeless atmosphere would be created, regardless of the variety of businesses. Just as there are many diverse yet compatible architectural styles and building types in Old Pasadena, the more creative and unique your signage is, the more interesting the storefront and street scene will be.

The alleyways and intra-block areas in Zone B are not like the thoroughfares where there is easy access to and from a car. To explore the alleyways, shoppers must park their cars and walk through the alleys. From this vantage, pedestrians are able to notice more details at a small scale rather than being able to read a large-scale sign at close range. Store entryways are good locations for signage which indicates the identity of the business while also providing direction to the entrance. The sign provisions require smaller, pedestrian-oriented signs than in Zone A, recognizing the dramatic and delightful difference in scale between the boulevards and alleys. Windows along the alleyway walk punctuate the brick with charming arches and iron grilles; these windows provide locations for signage, especially neon which would draw attention to the windows at night.

The type of sign should fit not only your building and the pedestrian and/or vehicular orientation of your business, but the style of your business and the ambiance of the area as well. Not all signage materials compatible with the character of the alleyways are appro-

INTERIALLY
ILLUMINATED
WALL
SIGN

SECOND
STORY
WINDOW
SIGNS

WINDOW
SIGNS

Brightly lit illuminated signs, which are obtrusive in nature, always should be avoided. However, some internally illuminated signs can be welcome additions to the streetscape. Illustrated here is a wall sign in which only the letters and accompanying

symbol are illuminated from within, creating a soft, colorful and easily-read sign panel. Also shown here are window graphics on the first and second floors which match the illuminated symbol in the wall sign.



Projecting signs generally communicate more to a pedestrian along the sidewalk or alleyway than do wall signs, which are mounted flush to the building facade above the pedestrian eye level. Projecting signs can be designed in many shapes and sizes, in-

cluding three-dimensional images of the product for sale. Shown here is a round sign, externally illuminated, accompanied by window graphics on the first and second floors which are designed to mirror the graphics and shape of the projecting sign.



Colorful banners can be used individually or in numbers to highlight a well-organized storefront. Whether mounted flush with the building facade or projecting perpendicular to it, as shown here, their gentle movement adds animation to and helps identify a storefront.



Projecting signs can be simple and straightforward, yet visually attractive additions to the storefront environment. Here a rectangular sign with block letters (possibly outlined in neon) projects from directly above the door, and is keyed to window graphics on the storefront.



priate to the Zone A areas. It is important that Colorado Boulevard and the major thoroughfares reflect a renewed sense of being a contemporary, vital environment. Stylized neon, chrome or brushed aluminum applied letters, painted metal bands or projecting signs, wooden, metal or acrylic icon signs,



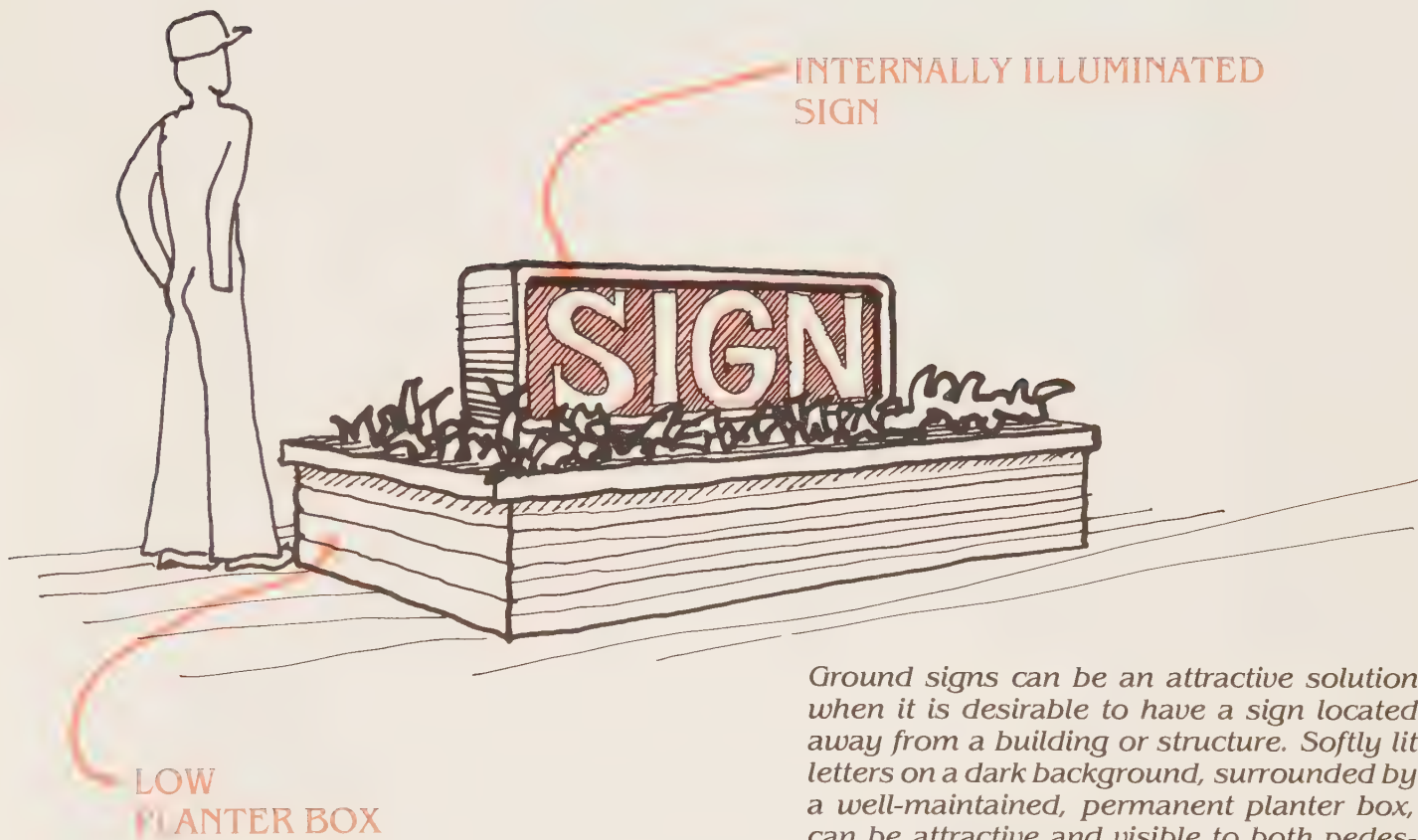
Sign materials and design should relate to the environment in which they appear. A rustic, hand-carved wooden sign like this one would fit in with and enhance the alleyways, but would not be appropriate along the more formal and sophisticated major thoroughfares.

are all appropriate to the urban, commercial character of the busy thoroughfares. Rough-hewn shingle signs tacked up with a nail would not fit in with this type of environment.

In contrast to the Zone A character, the alleys and intra-block areas provide an environment where a hand-loomed banner, a hand-hewn wooden icon sign or a hard-coated enameled metal sign would enhance its character. Many old signs painted on brick walls and metal doors can be found in the area, and provide a guideline for the type of utilitarian signage that works well in the alleyways. A fascinating history of these warehousing and service areas could be written by compiling the messages remaining on the old signs. Retention of these unique signs is encouraged in addition to creating new harmonious signage. Added colorful banners could provide eye-catching signage area



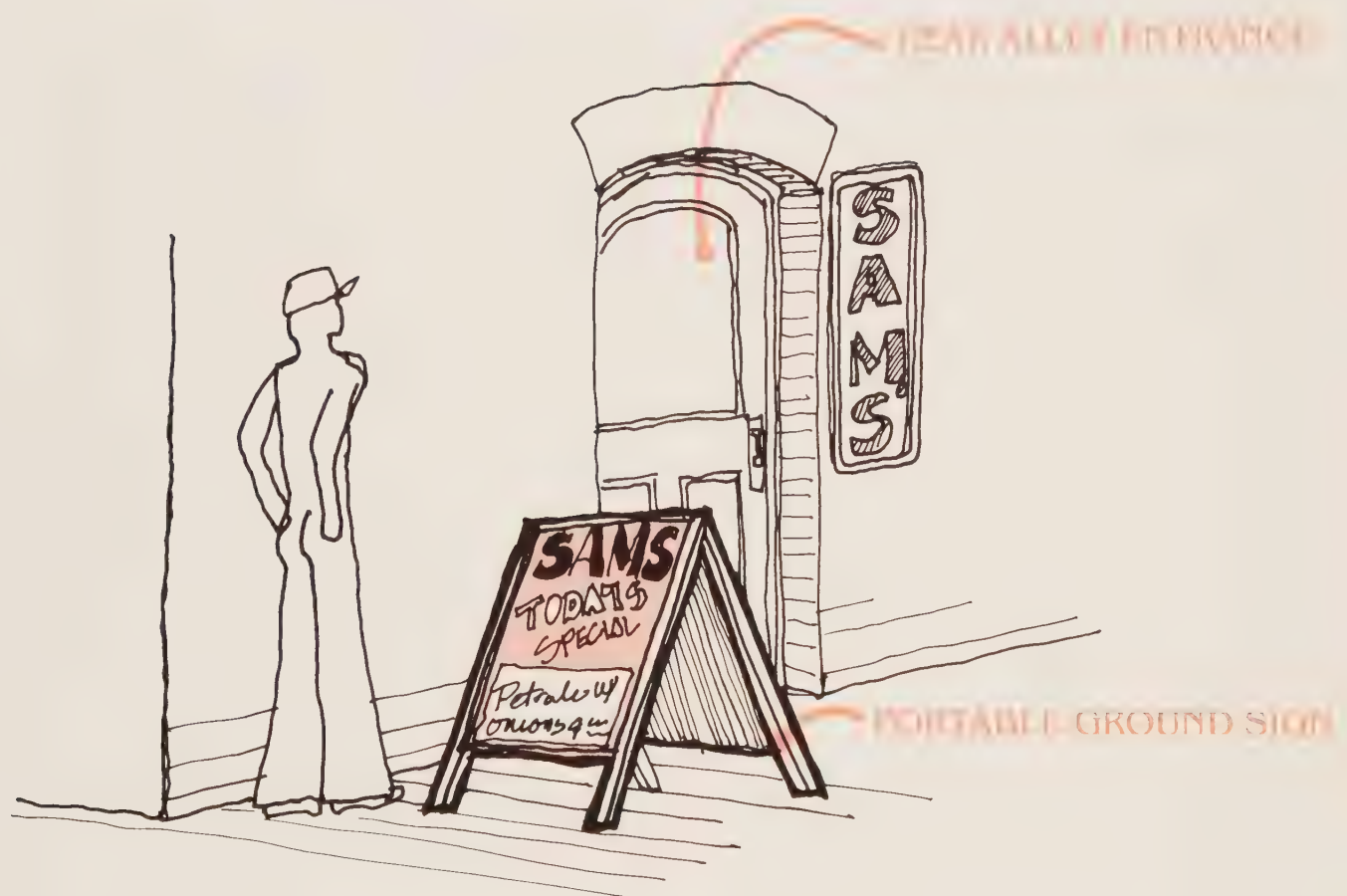
The built-in sign band of this building was intended to play an important role in the design of the entire facade. The intricate ornamentation provides an exceptional frame for a sign, as well as contributing to the unique facade of this building.



INTERNALLY ILLUMINATED
SIGN

LOW
PLANTER BOX

Ground signs can be an attractive solution when it is desirable to have a sign located away from a building or structure. Softly lit letters on a dark background, surrounded by a well-maintained, permanent planter box, can be attractive and visible to both pedestrian and motorist. Because of its low height (4 feet), it does not obscure building or other signs.



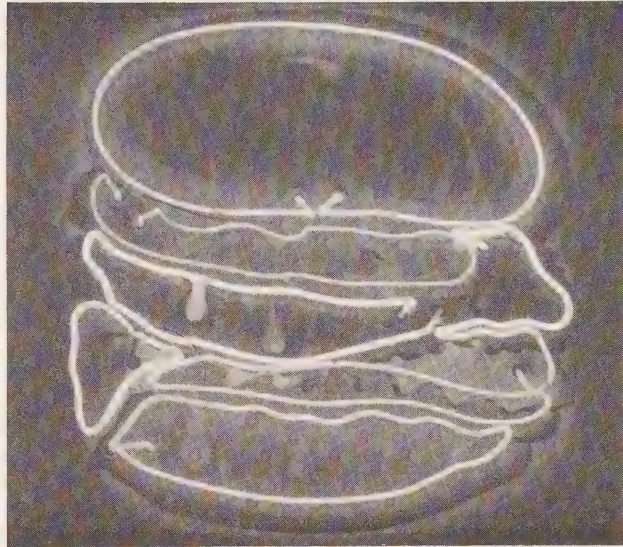
Portable, freestanding signs can be used to advertise items which change daily, or which are causal in nature. Because they require daily attention (moving in and out, and changing messages), they can add a feeling of friendliness to the environment not possible with permanently mounted signs.



projecting from the brick corridors. Neon signage would enliven the area at night as well as during the day. While the sign provisions do not allow flashing lights or animated signs, the use of artistic neon signs, white light bulbs and strings of white lights is appropriate. How your sign can contribute to the potentially exiting night life in the alleyways and intra-block areas should play a part in your sign design.

At nighttime, signs can be illuminated and serve as valuable visual communicators. Bright lights in the darkened alleys or streets will attract attention, and, if your business is open at night, will invite people closer. Signs could be illuminated with individual spotlights or by a light source behind the letters or frame to create a silhouetted effect. Well designed internally lit signs can be imaginative and unobtrusive when the lettering is the only area to be lit. Window displays, when lit at night, become, in effect, signs. Well-designed and illuminated window displays often can express the identity of the business with greater impact than can applied signs. Display lighting also will provide backlighting for any graphics which are applied to the windows, bringing information about your store within viewing range of window-shoppers. Neon has the most potential for serving as an innovative, artistic sign. Unusually attractive neon signs are treated as the sign itself, without need for a background. Pass-throughs in particular can be electrified at night with interesting neon signs.

No sign will be effective if it merely attracts attention without communicating its message. Usually the message is communicated through letters and words which must be clearly legible. Legibility is determined by your choice of lettering style, size and color.



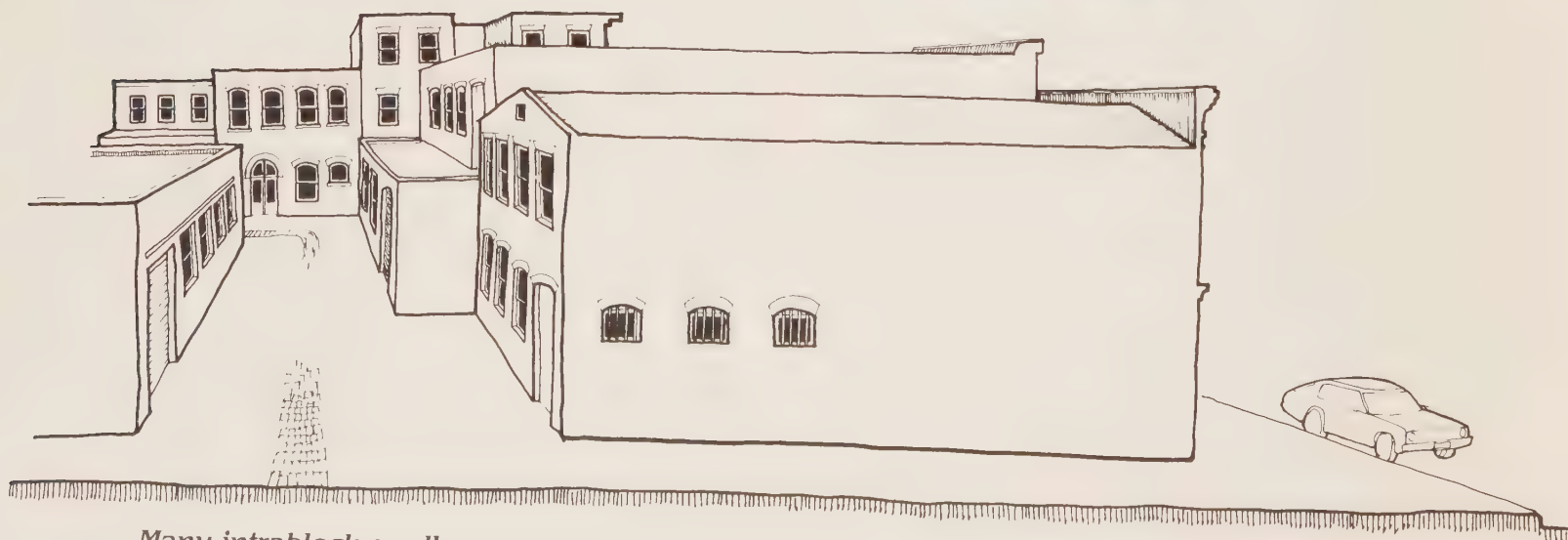
Neon signage is no longer limited to strip highway commercial uses. Neon as a colorful, urbane sign material has taken on new artistic expressions. Thin lines of colored glass neon can be sculpted creatively to display the business-name, or, in this case, the product sold. Because of the wide variety of treatments possible, neon can be used in many different environments, contributing to both daytime and nighttime ambiance.

Your choice of type styles should be determined by what most clearly reflects your type of business. Commercially available lettering styles are made in innumerable styles and sizes. Some businesses create their own type styles which serve as a logo. Type styles can be grouped into two categories – serif and sans-serif letters. Sans-serif letters often appear more contemporary, while serif type styles can create an elegant and distinctive image. Spacing of letters also can contribute to the visual impression. Letters can be overlapped or spread out to create an identifiable image. The boldness of the type style affects image as well as legibility. Highly serified letters may appear too light, while letters which

SIMPLE SHAPES
FOR CANVA
AWNINGS



SIMPLE CLEAR DESIGN
FOR NEW SIGNS



Many intrablock or alleyway areas could be developed into interesting pedestrian spaces by providing access through stores or via

existing alleyways, and by subtly improving the overall environment with the addition of awnings, signs and lighting.



are too bold tend to blur together, forming an awkward, overpowering shape. Symbols are another effective means of communicating information about a business. Often logos include a symbol which can be integrated into the signage design. Icon signs, representing merchandise or type of services, provide opportunities to very creatively express what is for sale. Before words were used on signage, icons provided a direct view of the actual product or service for sale.

Even the most carefully thought-out sign may end up looking unattractive because of poor color selection. Colors are the most effective means of catching the eye, and can be used to create a special feeling about a business or place. The colors you select for a sign should be planned in conjunction with your building and storefront paint scheme. The colors need not be the same as the building colors but should relate to the entire facade, including other storefronts as well as the surround-

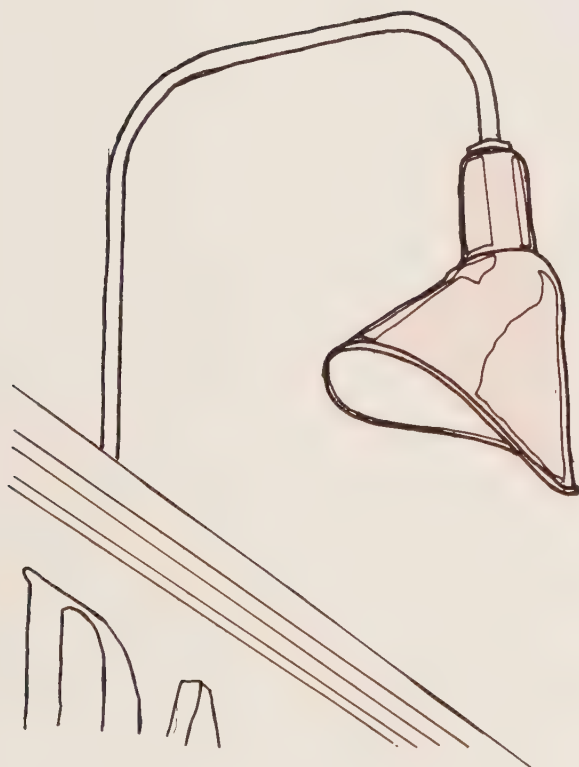
ing environment. Color can be the primary means of integrating your sign with the context of the streetscape.

You should limit the numbers of colors used. Your business may have a "logo color" that could be incorporated in the signage color scheme. Small accents of color increase legibility, while large areas of competing bold colors tend to confuse and disturb. Legibility can be increased by heightening the contrast between the lettering or symbol and the background color(s). Light letters on a dark background or dark letters against a light background are effective. Multiple shades of one color could be used to create interesting and subtle shadow effects. Keep in mind which colors would be appropriate within your sign design zone. Bright primary colors tend to project a more casual atmosphere for alleyways, while subdued or deep colors seem more refined and sophisticated for thoroughfares.



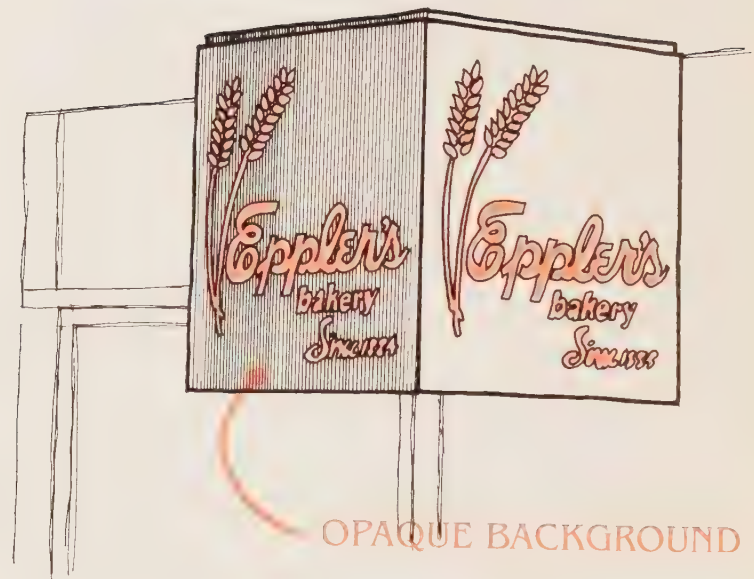
Window graphics are usually most effective when they are simple and bold. White letters such as these may either be applied vinyl or painted letters, and are designed to be legible from the sidewalk as well as the street. The border lines are used to create a frame around a simple, carefully-organized display, serving to focus the shopper's attention.

You and your neighbors must cooperate to enhance the visual and economic environment of Old Pasadena. Working with your neighbors when designing your sign, renovating your storefront or building will insure a visual continuity that reflects a common commitment to the economic vitality and quality of business throughout Old Pasadena. If your business establishment is located in the alleys, you and your neighbors may decide to use similar types of lighting or to create a festive atmosphere by hanging colorful banners. If your business is on Colorado Boulevard, you and your neighbors may decide that aligning your signs or awnings will enhance the image of your business as well as the streetscape. As a result of cooperation and creative design, you and your neighbors will contribute to and benefit from an attractive and vital environment.



Standard, goose-necked incandescent light fixtures with simple metal shades can be used to softly and effectively light exterior signs of either the wall or projecting type.

ILLUMINATED
LETTERS &
SYMBOL



Internally-lit volumetric projecting sign with signage on three sides. This example is attached to an overhang; however, it could easily be attached to a wall.



SPOKES
&
WHEELS

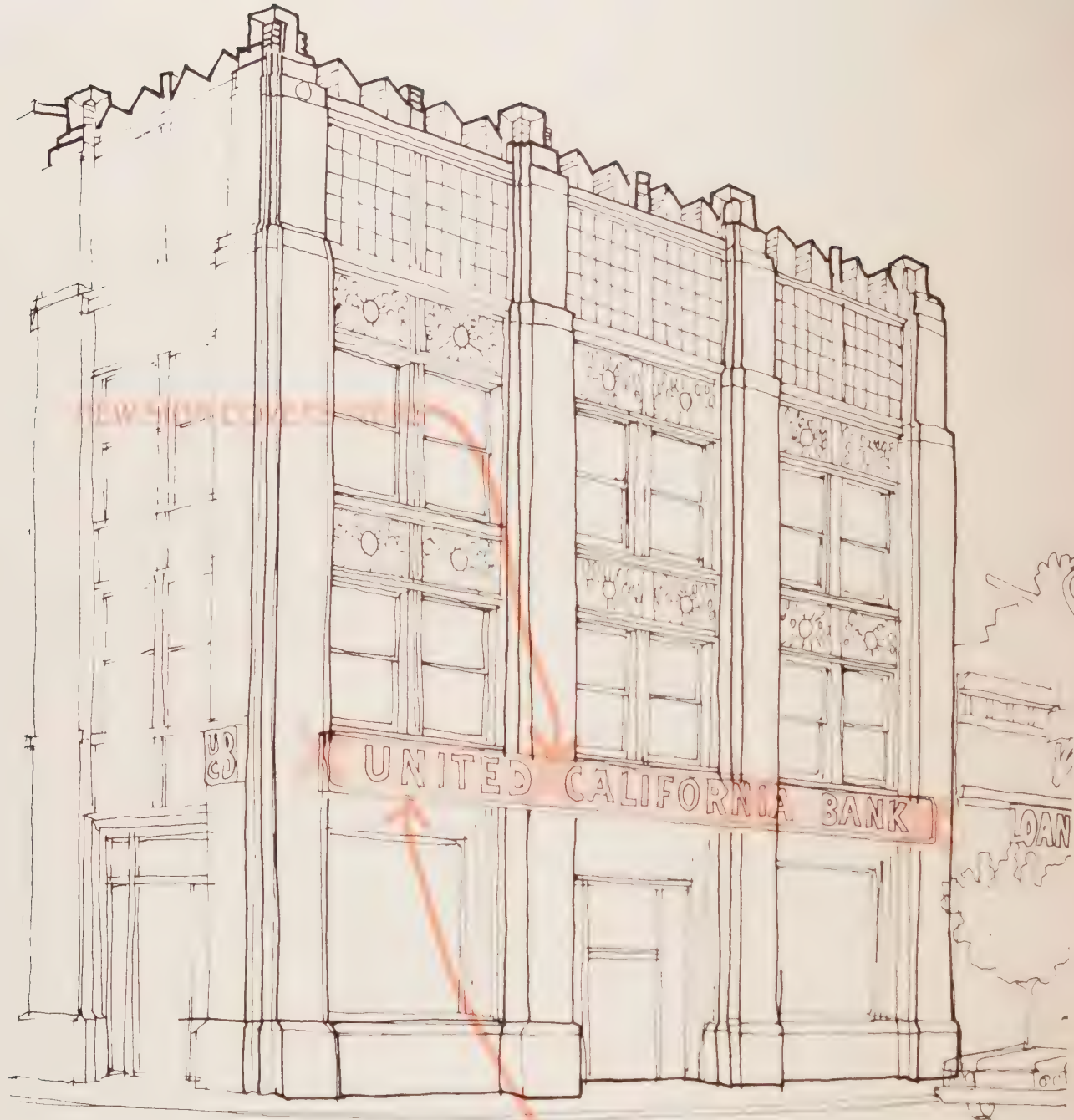
The spacing between these serified letters was used to create a special effect. Capital serified letters provide visual alignment and can form an elegant and distinctive image.



Sans serif letters are simple, bold geometric shapes. Lower-case sans-serif letters work well for raised chrome-lettered signage. This design could be used as a projecting icon sign. Symbols are more easily remembered than verbal messages, and for this reason alone, they should be an important consideration in your design.



The type style you choose should reflect the image of your business. Type styles can create a mood, as in this sign, by recalling a bygone era. You may wish to have a unique type style designed to fit your business and to serve as a logo.



The internally illuminated sign on this building is typical of how many new, large signs adversely affect the buildings which they are on. Here the sign cuts across the facade of a highly stylized building, obscuring the decorative spandrel panels and the vertical piers which are so important to the overall building design. By breaking up the sign band, or containing it all within one bay of the building, both sign and building would appear more at ease with each other.



Nighttime lighting of storefront windows can help make the street a more lively and attractive environment for after-hours strollers and window shoppers. A carefully designed win-

dow display and a colorful but restrained sign (shown here in neon) should work together instead of competing with one another to create a distinctive storefront.



Visual continuity along an entire blockface can be created by harmonizing a variety of colors and shapes rather than requiring every sign and awning to match up with one another. Working with your neighbors will ensure compatible size, location and color choices.



SIGN PROVISIONS FOR OLD PASADENA

Flush Sign A sign which is mounted flush and fixed securely to a building wall, projecting no more than 12 inches from the face of a building wall, and not extending sideways beyond the building face or above the highest line of the building to which it is attached.

Zone A

Area: Maximum of 2 square feet per linear foot of business establishment.

Location: Not higher than the lowest of the following:

1. 25 feet above grade,
2. Bottom of the sills of the second floor windows, or
3. Cornice line at the building line.

Note: Corner business footage is non-transferable from one street to another.

Zone B

Area: Maximum of 1 square foot per linear foot of business establishment with public access; Maximum of 4 square feet per business establishment without public access.

Location: Not higher than the lowest of the following:

1. 25 feet above grade, or
2. Cornice line at the building line.

Projecting Sign A sign which is attached to a building or structure and which projects in a perpendicular manner more than 12 inches from the wall surface of that portion of the building or structure to which it is mounted.

Zone A

Area: Maximum of 40 square feet (20 square feet per side) per business establishment, for placement on Colorado Blvd. Maximum of 30 square feet (15 square feet per side) per business establishment, for placement on all other Zone A areas.

Location: No less than 12 inches shall exist between the sign and the building surface to which it is mounted. No less than 8 feet from grade. No more than 8 feet projection from building wall on Colorado Boulevard. No more than 6 feet projection from building wall in all other Zone A areas. Not higher than the lowest of the following:

1. 15 feet above grade, or
2. Cornice line of building.

No projecting sign shall be located less than 5 feet from an interior property line nor less than 5 feet from any common wall or other point common to two separate business establishments on the same property; nor shall any projecting sign be located less than 15 feet from any other projecting sign or free-standing sign, whether on the same property or not.

Zone B

Area: Maximum of 30 square feet (15 square feet per side) per business establishment, with public access. Maximum of 12 square feet (6 square feet per side) per business establishment, without public access.

Location: No less than 3 inches shall exist between the sign and the building surface to which it is mounted. No less than 8 feet from grade. No more than 3 feet projection from building surface to which it is mounted, and in any case no more than 12 inches projection into any public right-of-way. Not higher than the lowest of the following:

1. 15 feet above grade, or
2. Cornice line of building.

Painted Sign A sign which is painted, posted or displayed on an interior translucent or transparent surface, including windows and doors.

Zone A

Area: Ground Level: Coverage not to exceed 25% of the total window and door area visible from the exterior of the building. Second level and above: Area not to exceed 25% per window.

Location: Permitted on the first and second floor levels only.

Zone B

Area: 50% of the total window and door areas visible from the exterior of the building, up to a total window and door area of 40 square feet; provided that in those instances exceeding 40 square feet of window and door area an additional signage area of 25% of the excess area is permitted.

Location: Permitted on first and second floor levels only.

Free-standing Sign A sign which is not part of or attached to any building, but located elsewhere on the parcel.

Zone A

Ground Signs:

Area: Maximum of 16 square feet.

Location: At or close to grade, no higher than 4 feet from grade, and not to be located in any public right-of-way.

Portable Signs: Prohibited.

Pole Signs: Prohibited.

Zone B

Portable Signs:

Area: Maximum of 16 square feet.

Location: At or close to grade.

Ground Signs: Prohibited.

Pole Signs: Prohibited.



Awning Sign - A sign which is painted, sewn, stained, etc., onto the exterior surface of an awning or canopy.

Area: Ground floor level: 30% of the total exterior surface area of each awning. Second floor level and above: 20% of the total exterior surface area of each awning.

Banner Sign - A cloth or fabric sign of two dimensions that is suspended in perpendicular manner to the building facade from a pole or supporting rod (excluding stabilizing devices).

Area: 20 square feet per banner up to a maximum of 1.5 square feet per linear storefront foot, with a minimum of 4 square feet per individual banner.

Location: Not lower than 8 feet to grade. Not higher than the lowest of the following:

1. 25 feet above grade, or
2. Cornice line of building.

Other Types of

Address: One street number and/or street name allowed per building or storefront entrance. Area of sign to be included within allowable areas of windows or building signage.

Building Tenant Identification: Multi-tenant buildings and businesses with entrances located within building pass-throughs may list the names of tenants on a building directory located near each major building or pass-through entrance. Each tenant is allowed up to 2 square feet of signage per directory.

Building Identification: All existing built-in signs (a permanent, maintenance-free sign that is constructed as an integral part of the building fabric which it identifies) are exempt from provisions of this district. Metal plaques listing the building name and/or historical information permanently affixed in a flush manner to the building also are exempt from these sign provisions. New building identification signage applied to new construction or existing buildings shall be limited to one sign per principal entrance per frontage, not exceeding a maximum of 15 square feet each. (Note: marquees and canopies are not considered to be built-in signage.)

Temporary Signage: Any sign intended to be maintained for a continuous period of less than 60 days. Temporary signage may not cover more than 10% of the total window and door sign area visible from the exterior, and may not exceed 5 square feet per sign. Temporary signage shall be allowed on the interior of the business establishment only.

Credit Cards Accepted; Trading Stamps Given; Association Memberships: Permanent signs not exceeding $\frac{1}{2}$ square foot per sign up to a maximum of 6 in number and 3 square feet in total area. These signs are included in the allowed window or building signage square foot areas.

Trademarks, Service Marks, and Commodity Identification: Registered trademarks or portrayal of specific commodities shall not exceed 10% of the total sign area. If the trademark or commodity represents the principal activity conducted, the design committee may allow an increased percentage.

Signs Prohibited in Zones A and B

- ° Flashing or animated signs, and internally illuminated signage other than individual letters and representational objects or icons.
- ° Freestanding pole signs (any sign that is fixed to the ground by a pole).
- ° A ground sign which extends into a public right-of-way.
- ° Roof sign (any sign erected and maintained upon or over the roof of any building).
- ° Outdoor Advertising.

Calculation of Sign Area

Wall Signs

- A. A wall sign painted on or attached to a building wall where the portion of the wall behind the sign is the same color as the rest of the wall and is not framed by any graphic element shall be measured by the smallest regular geometric shape not exceeding 12 sides encompassing all words and/or symbols composing the sign.
- B. The area of a wall sign composed of an advertising message, including any frame background or trim, shall be defined by the smallest geometric shape that encloses the extreme limits of the sign.

Freestanding Signs: The area of one face shall be calculated to determine sign area.

Projecting Signs and Banners: The area of one side shall be calculated to determine sign area.

Projecting Icon Signs: The signage area shall be calculated by determining the smallest 6-sided volume encompassing the extreme limits.

Volumetric Signs: The area shall be determined by measuring the total visible signage area.

Awning Signs: Calculated the same way as wall signs.

Window Signs: Calculated the same way as wall signs.



NEW CONSTRUCTION

The visual heritage of Old Pasadena is unusually rich in diversity and is harmoniously coherent. Most buildings in the area make a unique contribution to this diversity and coherence, and should be retained as important cultural resources. Any new construction in the Old Pasadena area should fit in harmoniously with existing buildings. New construction should not dominate or stand out in strong contrast with surrounding buildings. New buildings should work with the existing character and strong visual image that the area has developed, building upon it and using it as an asset. To this end, all of the guidelines spelled out earlier relating to materials, colors, signs, etc. can and should be applied in the design of new construction. This does not mean that all new buildings should mimic the existing structures or be "replica buildings" or copies of earlier buildings. This can lead to the development of an "olde town" which is quite inappropriate for a major city such as Pasadena. In addition, retention of an existing facade with construction of a replacement or new building behind it is not recommended. In such instances, the facade is subject to being read as tokenism, or as preservation of a museum piece. And for some, this kind of solution reads as being dishonest, in that the new building is kept hidden.

While new buildings should not copy older ones in an attempt to fit in with their neighbors, they should follow certain principles which can be drawn from existing buildings in the area. One of the strongest elements in the visual fabric of Old Pasadena is the general height and bulk of the area. A majority of the buildings is 40 feet or less in height. Several buildings are higher, approaching the

current zoning height allowance, but for several reasons they do not disrupt the basic character of the area. For example, they reinforce, rather than disrupt, the continuous facade wall by fronting on the property lines without any setback. In most cases the taller buildings are located on corner lots, giving a monumental and elegant importance to the intersections, while punctuating the streetscape with visual variety. A few buildings in the area exceed 40 feet in height, and of these that do, each occupies a narrow lot, resulting in a slender appearance. (The one exception to this is the Arroyo Seco Building). In each case the building mass is broken up with highly articulated fenestration and decorative detailing, all of which provide a sense of scale, rhythm and proportion complementary to the area's character.

The current zoning provisions do not recognize the predominance of two- or three-storied structures along Colorado, and the one- or two-storied buildings along the other thoroughfares. While there presently is little demand for use of floor space above ground level, this will change as new businesses and residences move into the area. But the addition of massive, highrise buildings in the area would destroy the unique character and continuity of the area, and adversely affect the retail shopping environment and pedestrian scale of the existing buildings. Even if only a few large structures were built, they would dramatically alter the quality of light and air, by casting large shadows over the area and by causing downdrafts and other undesirable wind effects. Consequently, it is recommended that the height of new construction be limited to a maximum of 40 feet.



The coherent fabric of Old Pasadena is only further dramatized by the presence of new highrise construction in contiguous areas. Accordingly, the south side of Union Street, between Pasadena and Fair Oaks, would be an appropriate area to allow new construction as high as 60 feet. This "transition area" would allow new buildings to respond to the abrupt change of scale existing on the north side of Union, without critically interfering with natural light. By contrast, a "transition area" to the east would be inappropriate, as the widening of Fair Oaks already has served to provide a feeling of transition, and as well, the block to the east possesses an intra-block environment worthy of retention.

The existing buildings in the Old Pasadena area are rectilinear in form, both in plan and in street facade elevation. The facade is composed of rectangular openings, such as doors and windows, as well as vertical elements, such as columns and posts. There are also horizontal elements, such as belt courses and roof lines. Diagonal shapes and circular elements are not major contributors to the character of the area. (Broken curvilinear elements are found as part of facade elements of Spanish Colonial Revival buildings, such as parapet walls, but these always fit within a rectangular framework.)

Any new building should fit into the existing rectangular "fabric" of its surroundings. In plan, the building should be composed of rectangular elements. In elevation, the building should have an overall directional emphasis that is either horizontal or vertical, depending on the neighboring buildings, but not diagonal or circular. For example, a round building, such as a truncated Capitol Records tower, would be entirely out of keeping with the area. Wedge-shaped forms and

diagonal siding also would be inappropriate elements.

All of the buildings in the Old Pasadena area are located directly on their street front property lines and are not set back from the street. This creates a wall of building facades along the street, making the street a large room. This is particularly appropriate along Colorado Boulevard, which is the ceremonial street or room for the city.

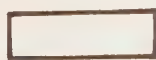
Any new construction should respect this existing building line and reinforce it. Buildings should not be set back from the street property line. Although some new open areas containing pedestrian circulation could be successfully integrated with the existing building line, great care must be exercised to maintain the connected row of street facades and not let it be destroyed or weakened by insensitive voids or "plazas".

Parking areas that border on streets also tend to interrupt the rhythm of the architecture along the street. No new parking lots or structures should be built along Colorado Boulevard, and no entrances to lots should be provided directly off the street. The ceremonial boulevard should be enhanced with innovative commercial buildings generating economic activity, rather than parking lots.

The buildings in Old Pasadena have strong, distinct articulation of windows, doors and floor line locations, all of which should serve as guidelines for new designs. The rhythm of the doors, windows, and structural elements creates a visual variety and contributes to the area's sense of human scale. The articulation and texture of new buildings should work harmoniously with neighboring structures to pick up on, or respond to, the sense of



Height Limitation Zones



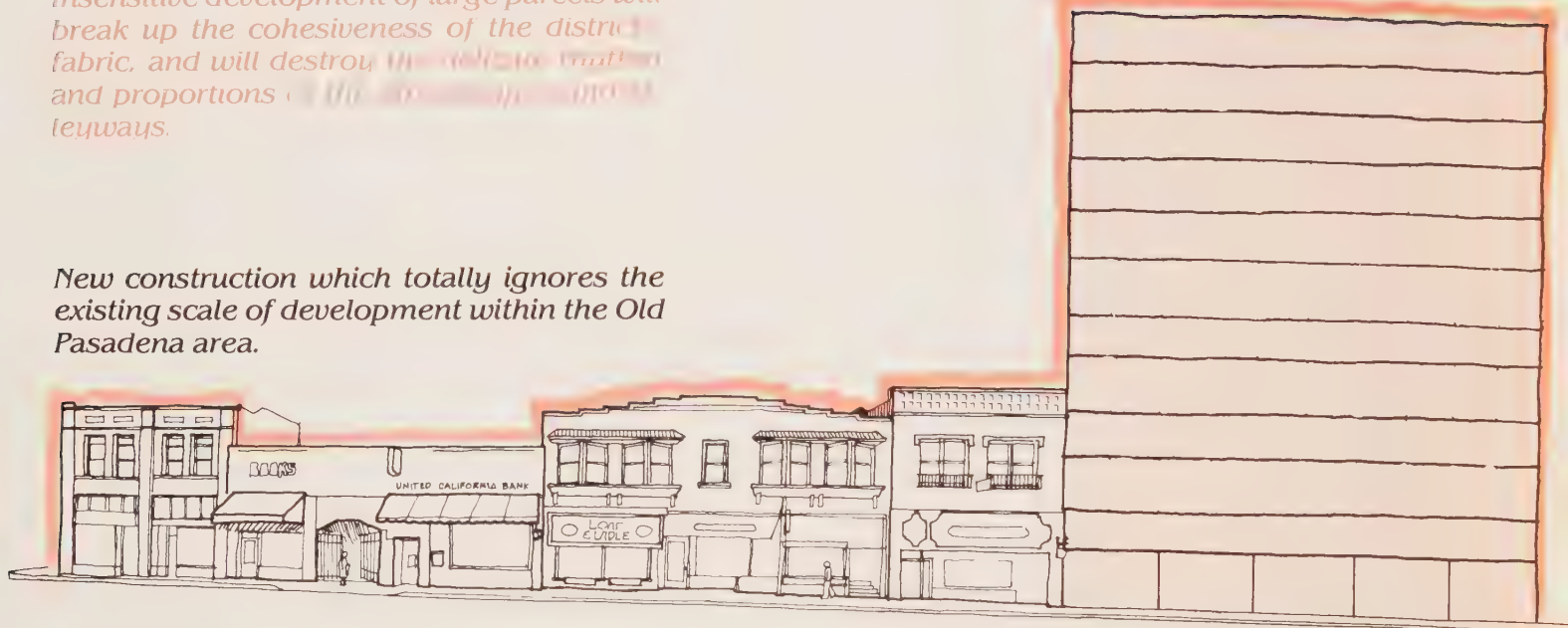
40'



60'

All new construction in the Old Pasadena area is to be sympathetic to the scale, rhythm and proportions of the existing environment. Insensitive development of large parcels will break up the cohesiveness of the district fabric, and will destroy the historic tradition and proportions of the area and its keyways.

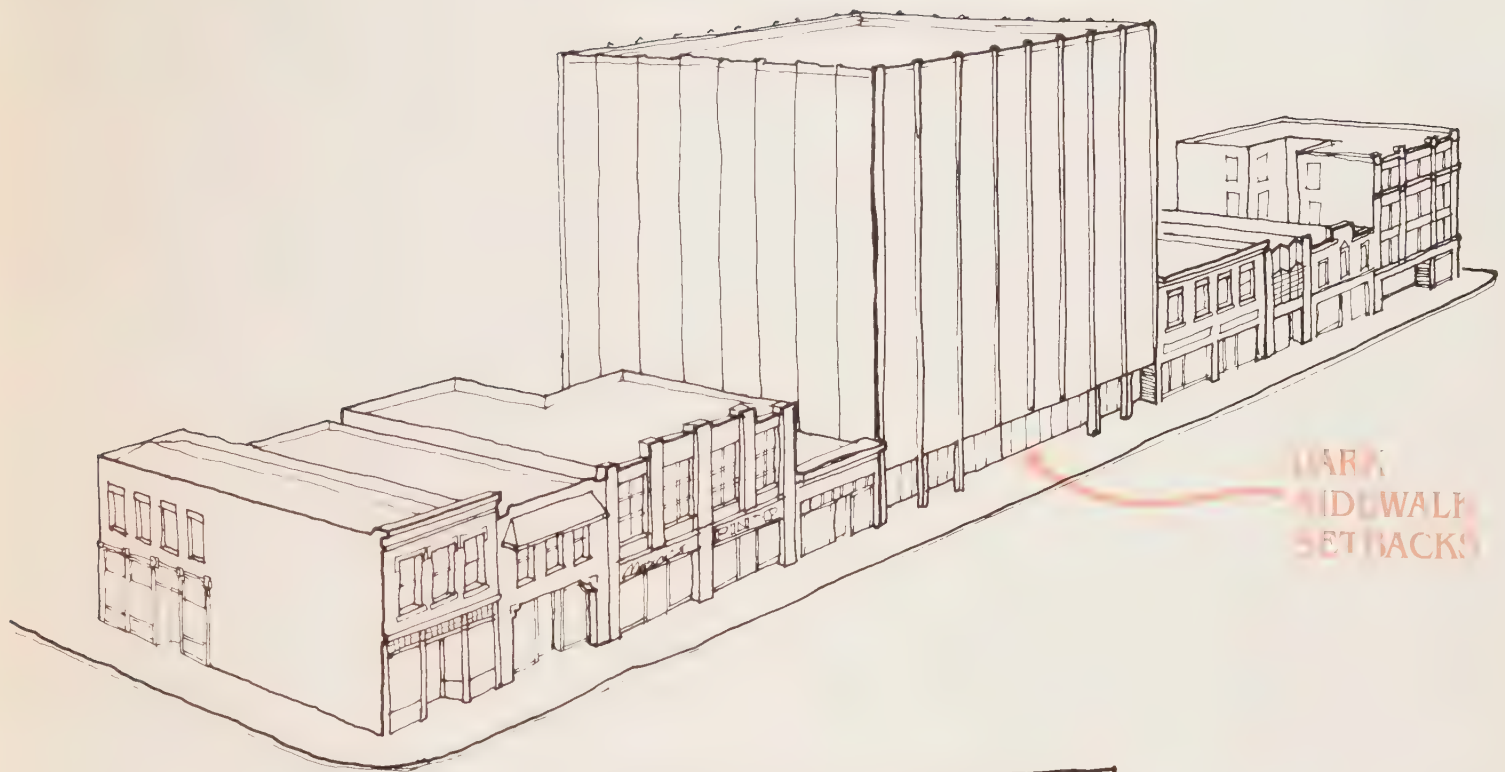
New construction which totally ignores the existing scale of development within the Old Pasadena area.



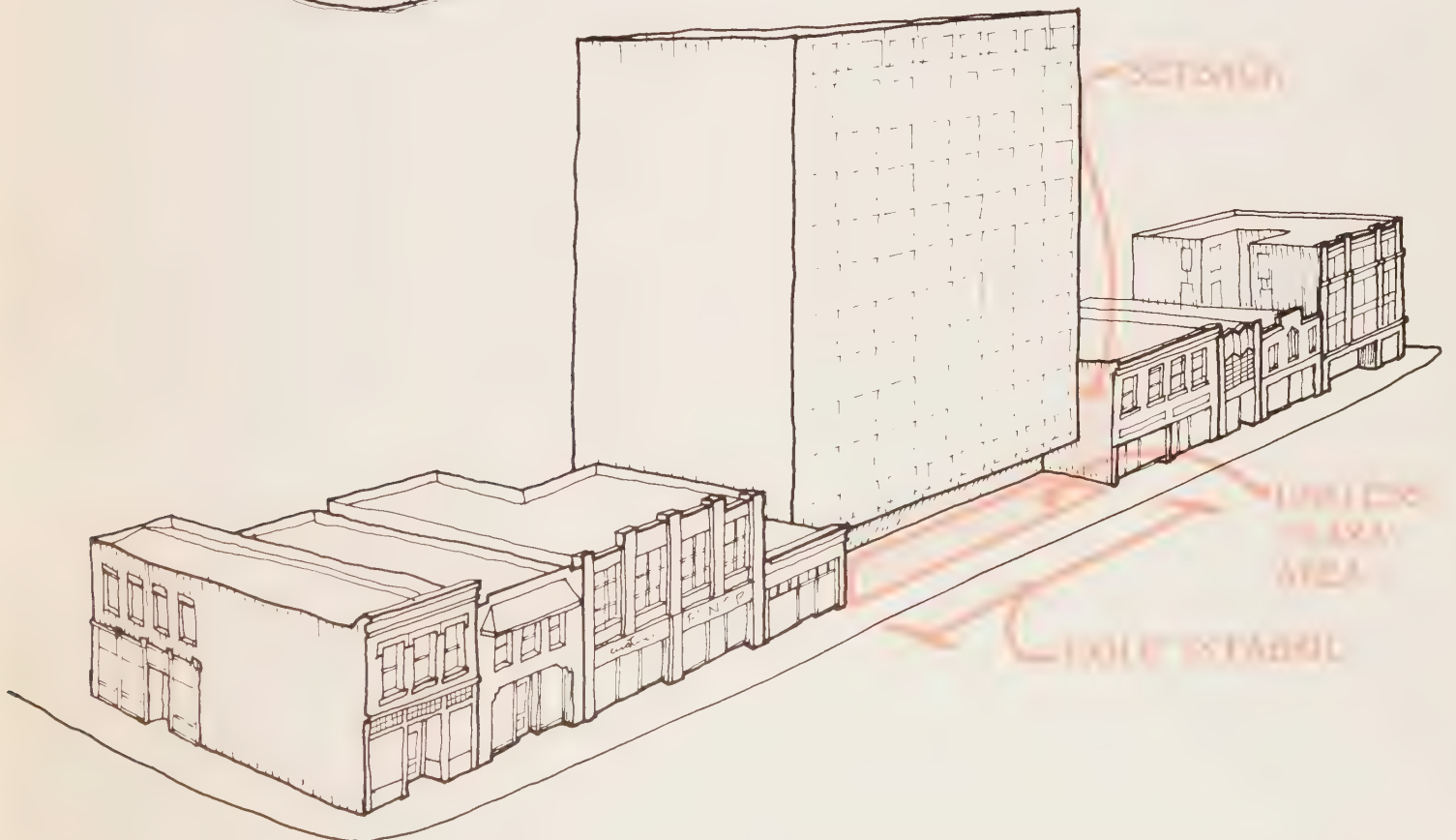
New construction maintains existing rhythm and proportions.



New construction that is unsympathetic to the style and fabric of Old Pasadena looks out of place.



LARGE
SIDEWALK
SETBACKS



SETBACK

LARGE
SIDEWALK
AREA

LARGE SIDEWALK

Construction of large, massive buildings within the Old Pasadena area could easily destroy the pleasant pedestrian qualities of the existing streetscape environment. Whether set back or flush with the existing facade line, such buildings completely dom-

inate their neighbors visually, and very often produce adverse environmental effects. Such massive buildings are alien to the very fabric and architectural qualities that make Old Pasadena the distinctive district that it is.



rhythm that is created by the openings and architectural elements of such neighboring structures. Ground or storefront levels of existing buildings are clearly accentuated by standing taller and looking more imposing than any of the floors above. New buildings should relate to these characteristic 10-15 foot high storefronts and in general to the floor heights of the buildings around them. Further, most of the existing buildings are designed with storefront areas generally not exceeding 25 feet in length, defined by structural piers or architectural elements that are expressed on the facade. If a new building is longer than 25 feet in street frontage, strong consideration should be given to dividing its facade into elements that will continue the rhythm of the existing storefronts along the street. This articulation can be accomplished through the location of openings, structural elements or decorative features.

Stucco, brick, tile, and stone are the primary materials found in Old Pasadena, and should be incorporated into a new design if possible. Highly-reflective materials, such as polished stainless steel and mirrored or heavily-tinted glass, do not harmonize or fit in with the other materials found in the area and should not be used. These materials dominate their surroundings, "shouting" to grab one's attention.

Care must be taken if new materials, textures or colors are introduced into the area. They should relate to existing surroundings in a way that is visually pleasing and not jarring or dominating. Also, colors used should be determined by the materials and styles, as well as by reference to the neighboring color schemes and the guidelines for color indicated earlier.

It is important that side walls and rear areas, as well as the facade, are designed to complement the character of the entire street and alleyways. Buildings with side or rear areas that face open areas or alleyways should be integrated into both environments, with as much attention paid to the design of the rear and side walls as to the facade. Building access from an alleyway would be appropriate and could attract more business activity in the alleys.

In any development of parking areas to the back sides of buildings as well as along the extensive network of alleyways, designs for new buildings should take into consideration the potential for attractive courtyards and pedestrian pass-throughs in Old Pasadena. Pass-throughs linking centers of activity could become pleasant landscaped areas for noontime picnicing or rest areas from shopping. Storefronts could be opened along some pass-throughs, generating a flow of business activity.

As mentioned earlier, the rooflines of the existing buildings are essentially flat or stepped up to the center with horizontal elements. There are no gable roofs along the streetscape. New construction should respect this characteristic, and relate to neighboring buildings on either side.

CITY OF PASADENA

Ad Hoc Committee on Old Pasadena Design

Dick Barnes, *Design Committee*
Darrell Cozen, *Department of Housing and Community Development*
Jane Ellison, *Cultural Heritage Commission*
James Goodell, *Pasadena Central Improvement Association*
Jerry Levine, *Office of the City Attorney*
Jim Nash, *Redevelopment Agency*
Lee Strong, *Pasadena Central Improvement Association*
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John Wells, *Planning Commission*

Department of Housing and Community Development

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1978 – 79 Interim Committee

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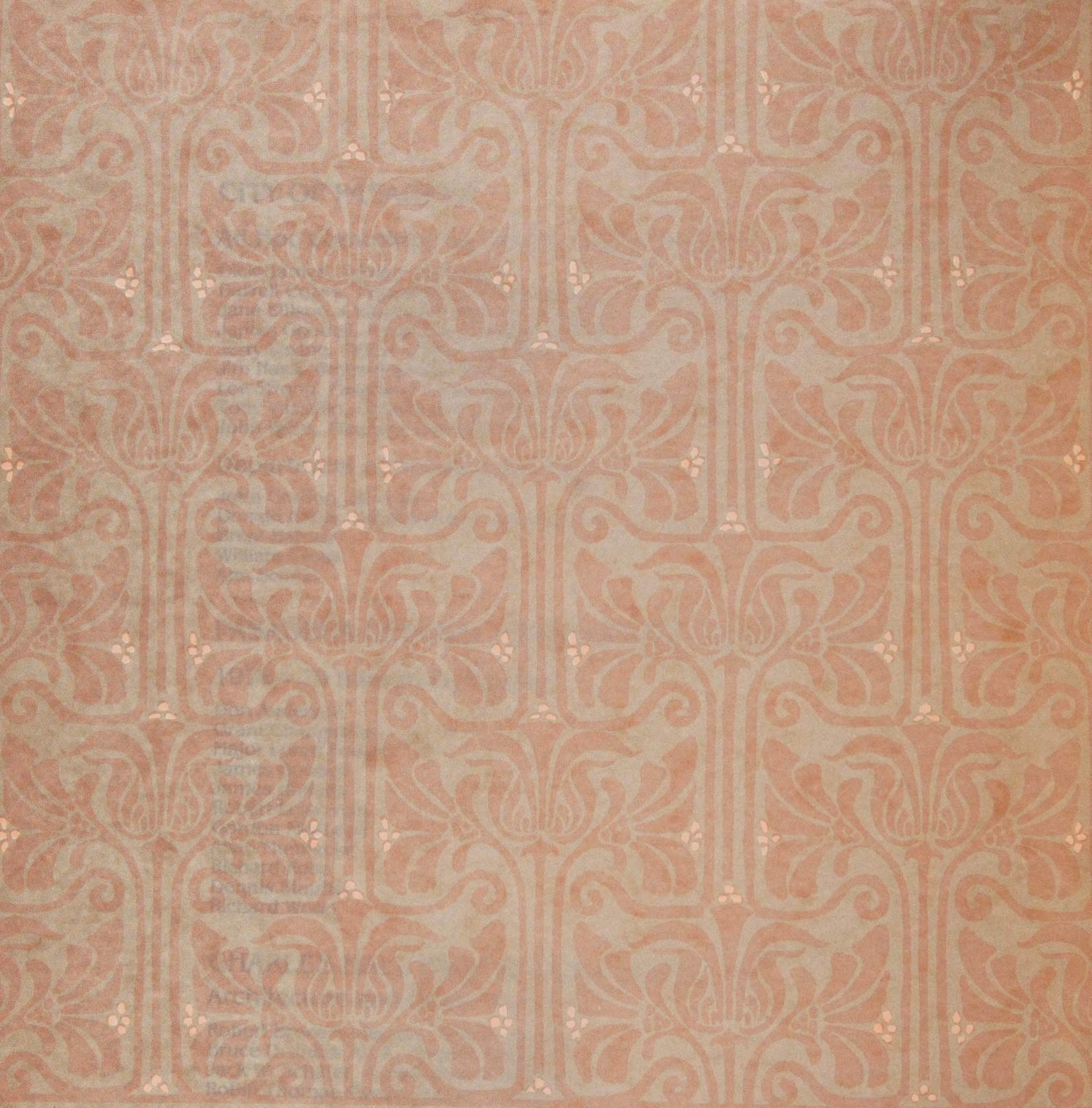
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